The Complete Marches of

John Philip Sousa

Vol. 6 No. 106

Sesquicentennial Exposition March

(1926)

Full Score

As performed by

"The President's Own" United States Marine Band

Sesquicentennial Exposition March (1926)

The Sesquicentennial Exposition of 1926 was held in Philadelphia, the occasion being the hundred and fiftieth anniversary of American independence. Sousa composed this march at the request of exposition officials and dedicated it to the mayor of Philadelphia, W. Freeland Kendrick.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 83. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably cornetist Frank Simon. Many of the marches in this volume of "The Complete Marches of John Philip Sousa" were staples in Sousa's regular concert repertoire and were included in the Encore Books used by the Sousa Band, which can be found online at https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives, and they are referenced extensively by the Marine Band not only as a guide for some of Sousa's special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

"The Complete Marches of John Philip Sousa" appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King" in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how

these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-4): The lilt of this 6/8 march should be emphasized from the opening bars. There is no percussion until the pick-up to the first strain, but the final accent for the band on the downbeat of m. 4 helps set up that entrance.

First Strain (m. 5-21): The weight of the downbeat arrivals in the beginning of this strain are important, and the dynamics and special indications for the cymbal player help to highlight that style. The added dynamic shading throughout this strain makes Sousa's melodic choices jump off the page. The strain is played exactly the same on the repeat.

Second Strain (m. 22-38): The musical style and orchestration of this strain make it more appropriate to play at the *fortissimo* dynamic both times, rather than altering the orchestration and playing softly first time, which is the custom for so many Sousa marches. The "galloping" figures in second and third cornets should be heard through the texture, and the added accents in percussion help to propel the energy of this vigorous melody, led by cornets and trombones.

Trio (m. 39-70): Cornets, trombones, and cymbals are *tacet* for this trio, but given the way Sousa composed it, piccolo and E-flat clarinet can continue to play. Clarinets have the lead, and upper winds play an "answer" figure to the melody. The added swell in this edition at m. 51-54 (along with accents in the percussion) offer the opportunity to add some character to the midpoint of the strain, and the added decrescendo in m. 67-68 is a reminder to all playing to end the strain at *piano*, before the break strain surprise.

Break Strain (m. 71-86): All instruments are back in for the pick-up notes in m. 70, and cornets lead the way for the bugle call fanfares that start this break. This break strain has two musical characters: the woodwinds answer the cornets with an ascending line in a *piano* dynamic. This dialogue then happens again before the last strain begins. The horns and euphonium have a particularly interesting part for a Sousa march, accompanying the woodwinds during this break strain with a *sostenuto* line, and these voices can be brought out. The triangle also gets a starring role in this section, and a chime part is traditionally added to double the horn and euphonium lines. An added diminuendo in m. 86 sets up the soft dynamic of the final strain first time.

Final Strain (m. 87-119): Piccolo, flutes, E-flat clarinet, cornets, trombones, cymbals, and chimes are *tacet* first time through, and clarinets play down one octave as indicated. The style and shape of this strain are very much like the trio strain into the first ending, where everyone is then back in, and the break and final strains are repeated at the original *fortissimo* dynamic. The chimes stay in this time as well, doubling the melody for added flair, and the *sfz* accents indicated in the percussion in m. 99-102 mark the middle of this strain. Two additional accents in the percussion in m. 115 and 116 signal the end of the march.

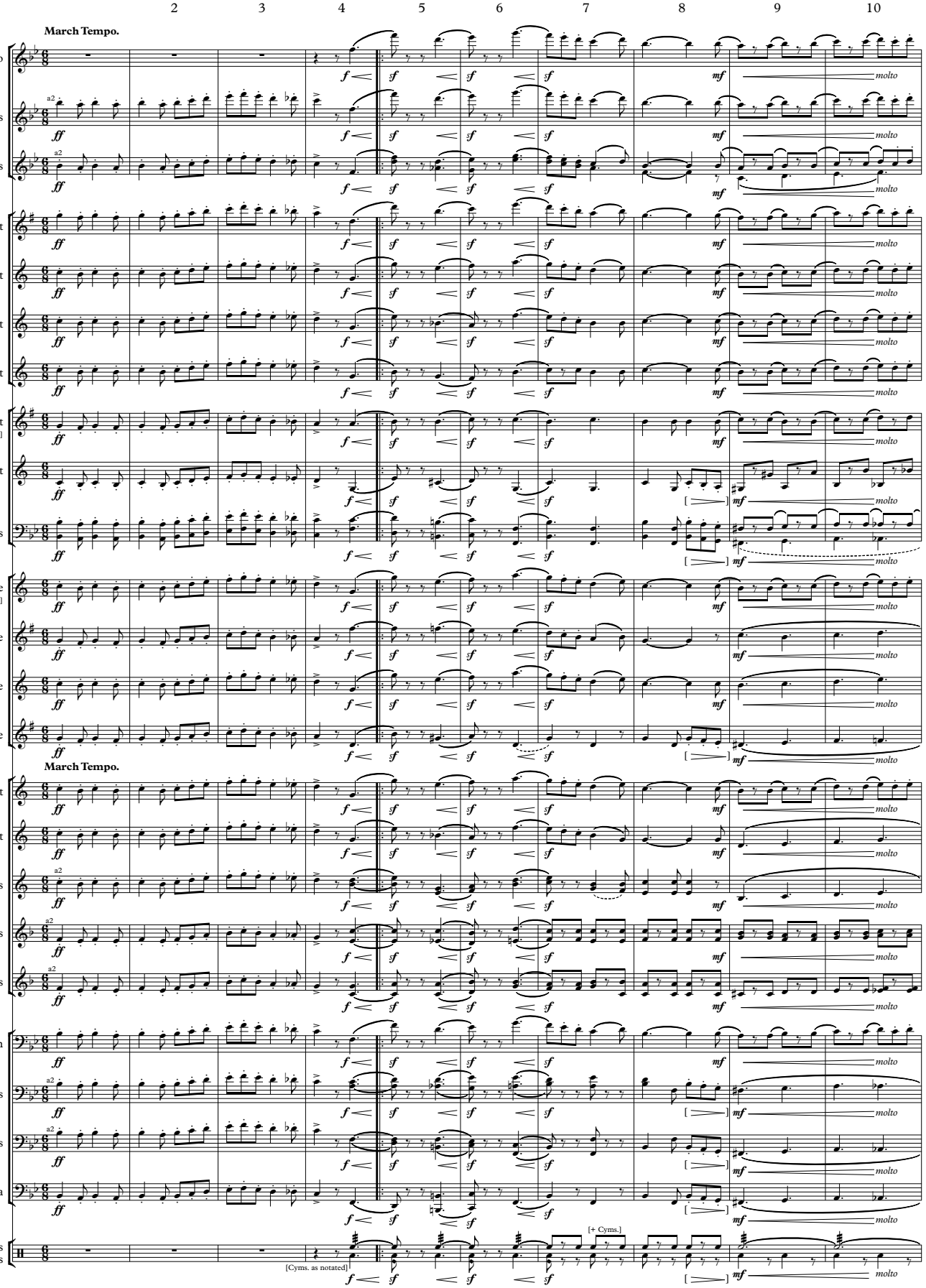
March

SESQUICENTENNIAL EXPOSITION MARCH

Full Score

(1926)

JOHN PHILIP SOUSA



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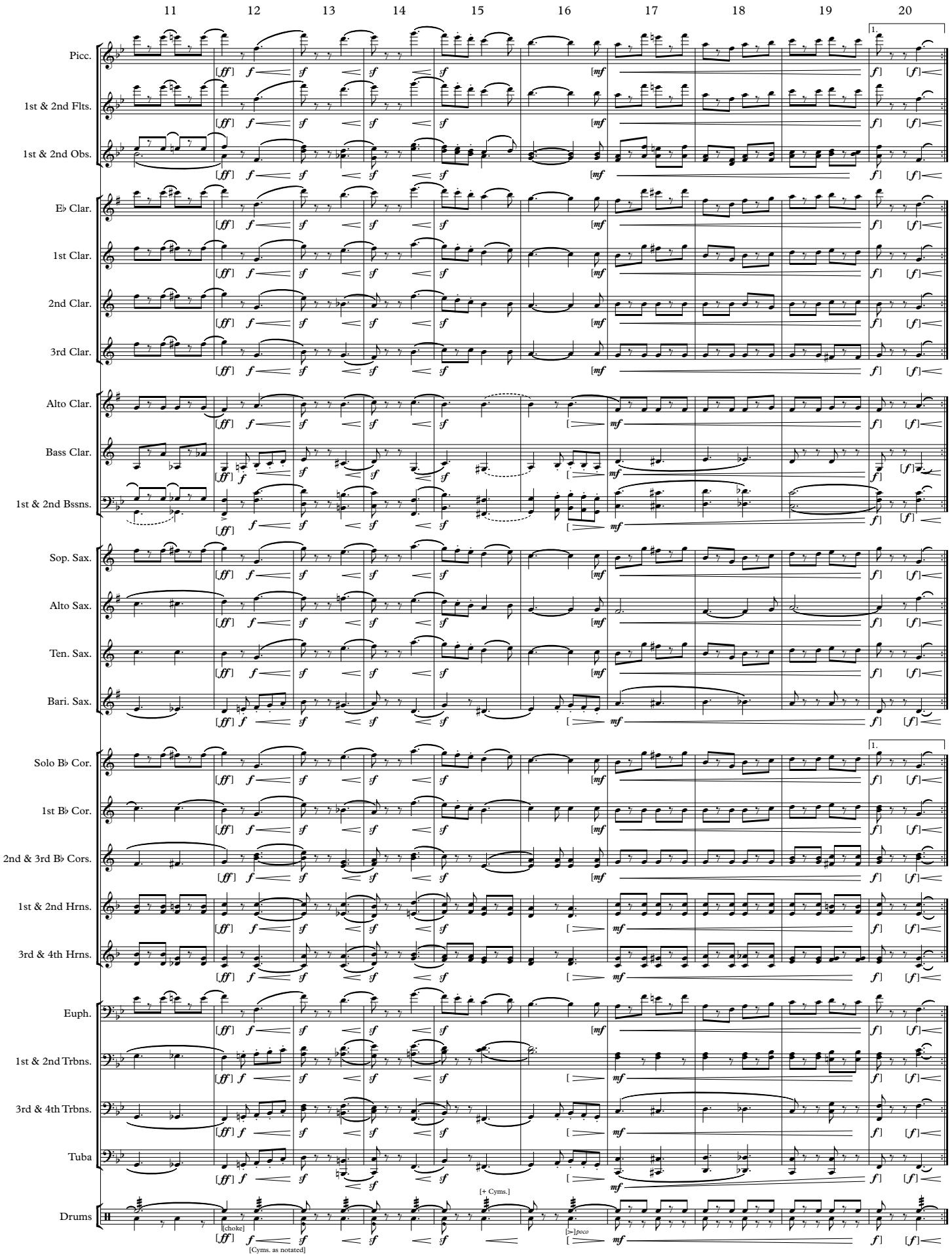
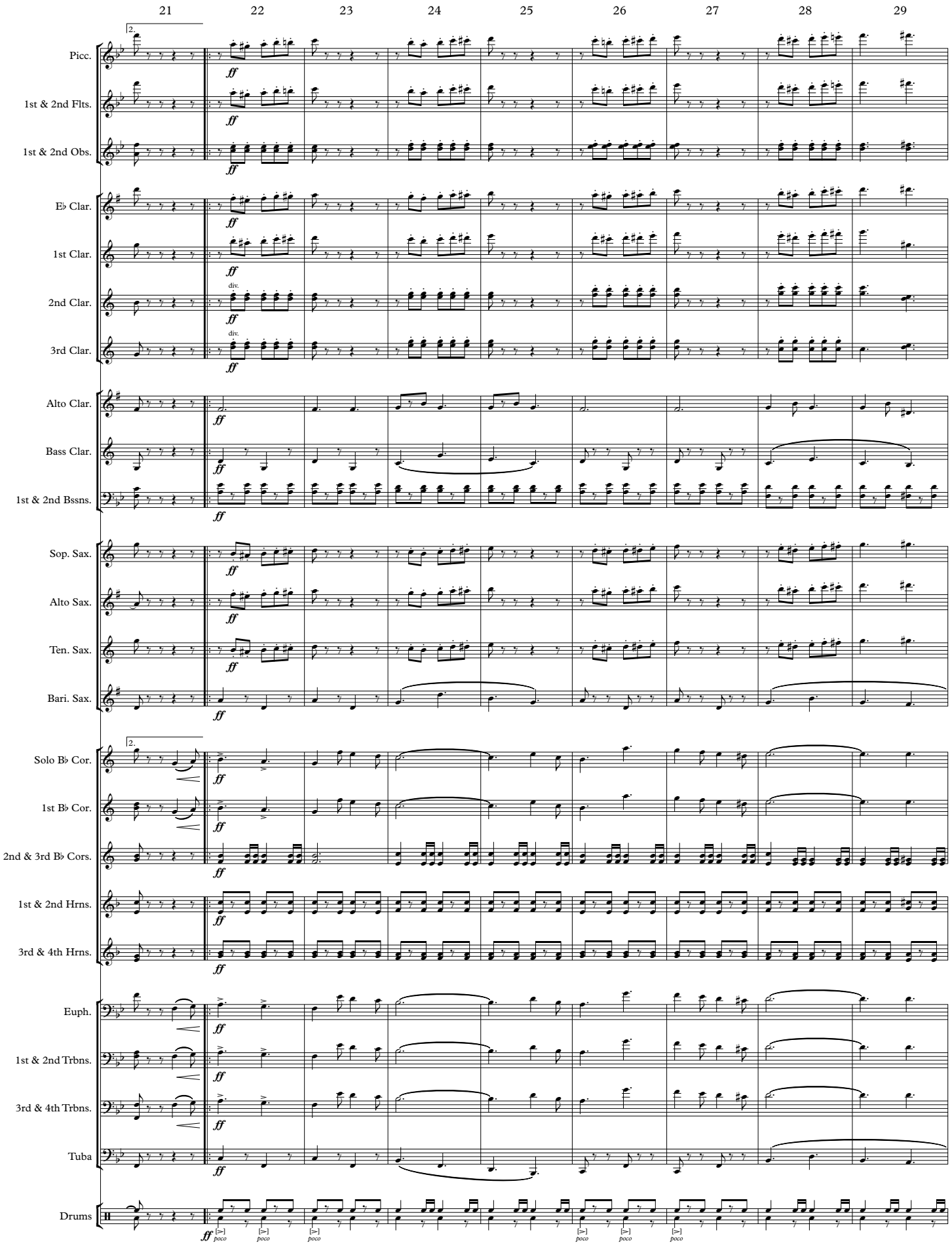
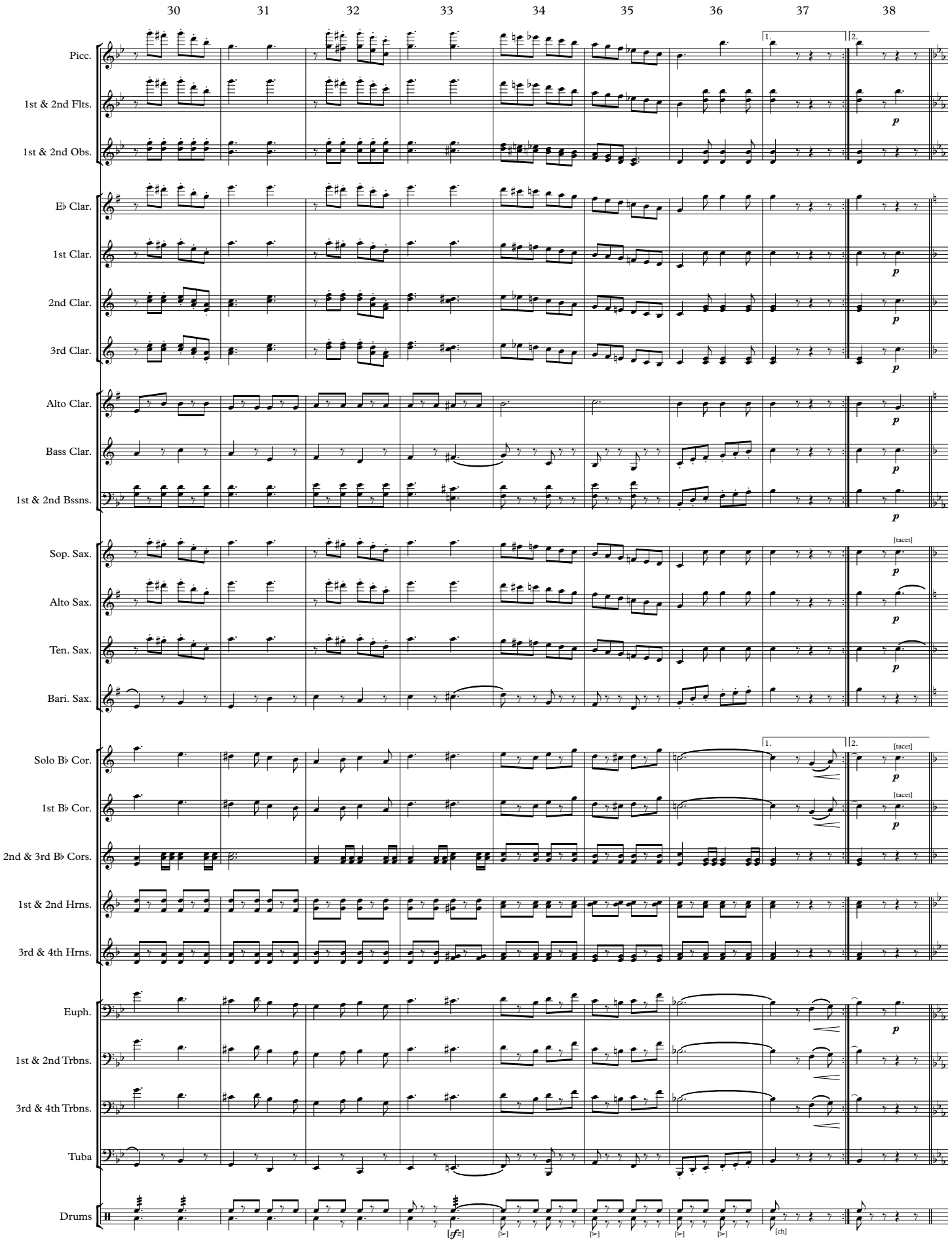

11
12
13
14
15
16
17
18
19
20
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
[choke]
[Cyms. as notated]
[+ Cyms.]
[>]poco

SESQUICENTENNIAL EXPOSITION MARCH

Full Score




30
31
32
33
34
35
36
37
38
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
1.
2.
[tacet]
p
[sfz]
[ch]

SESQUICENTENNIAL EXPOSITION MARCH
Full Score

39 40 41 42 43 44 45 46 47 48

TRIO.

Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
TRIO.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums

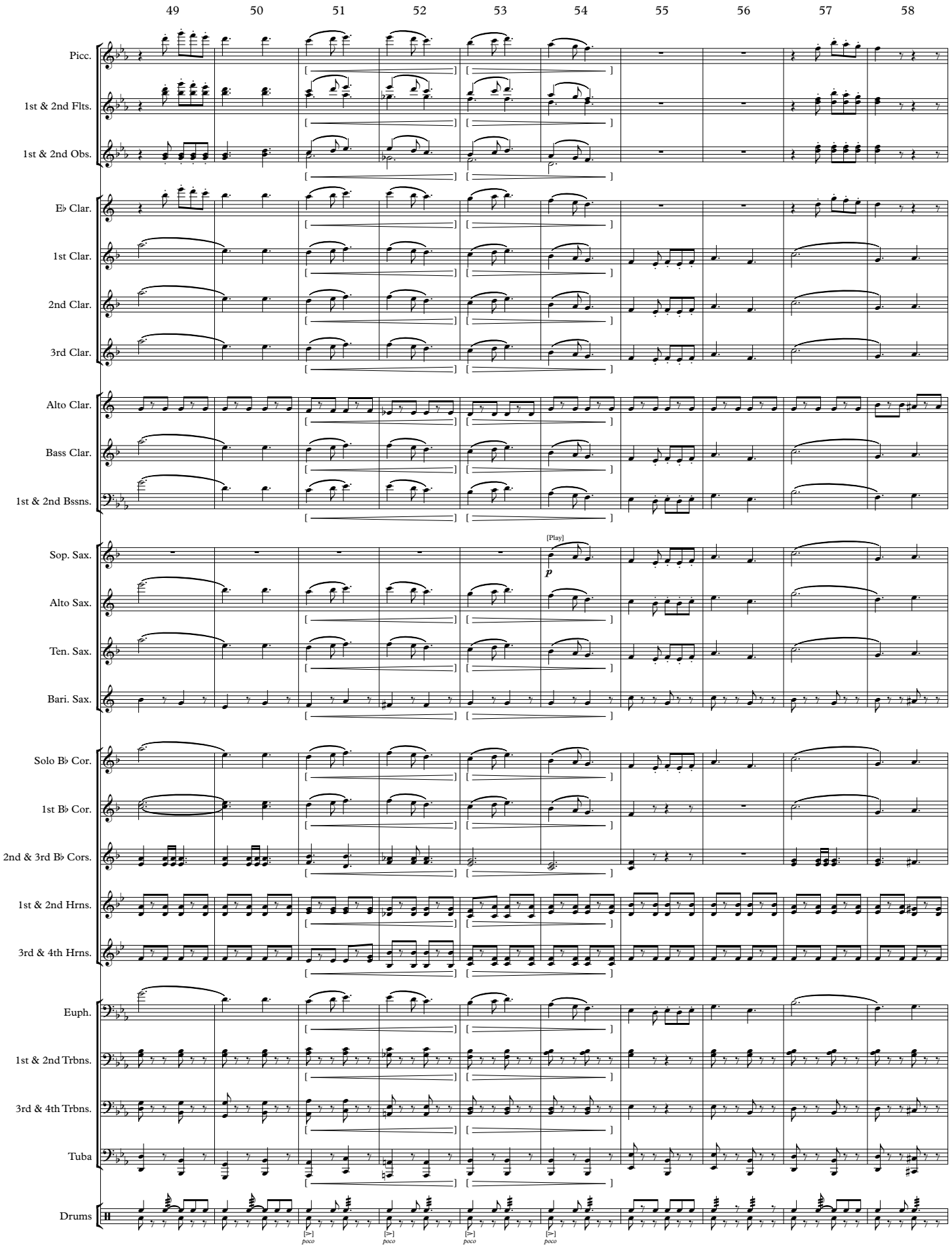
p

(4) (7)

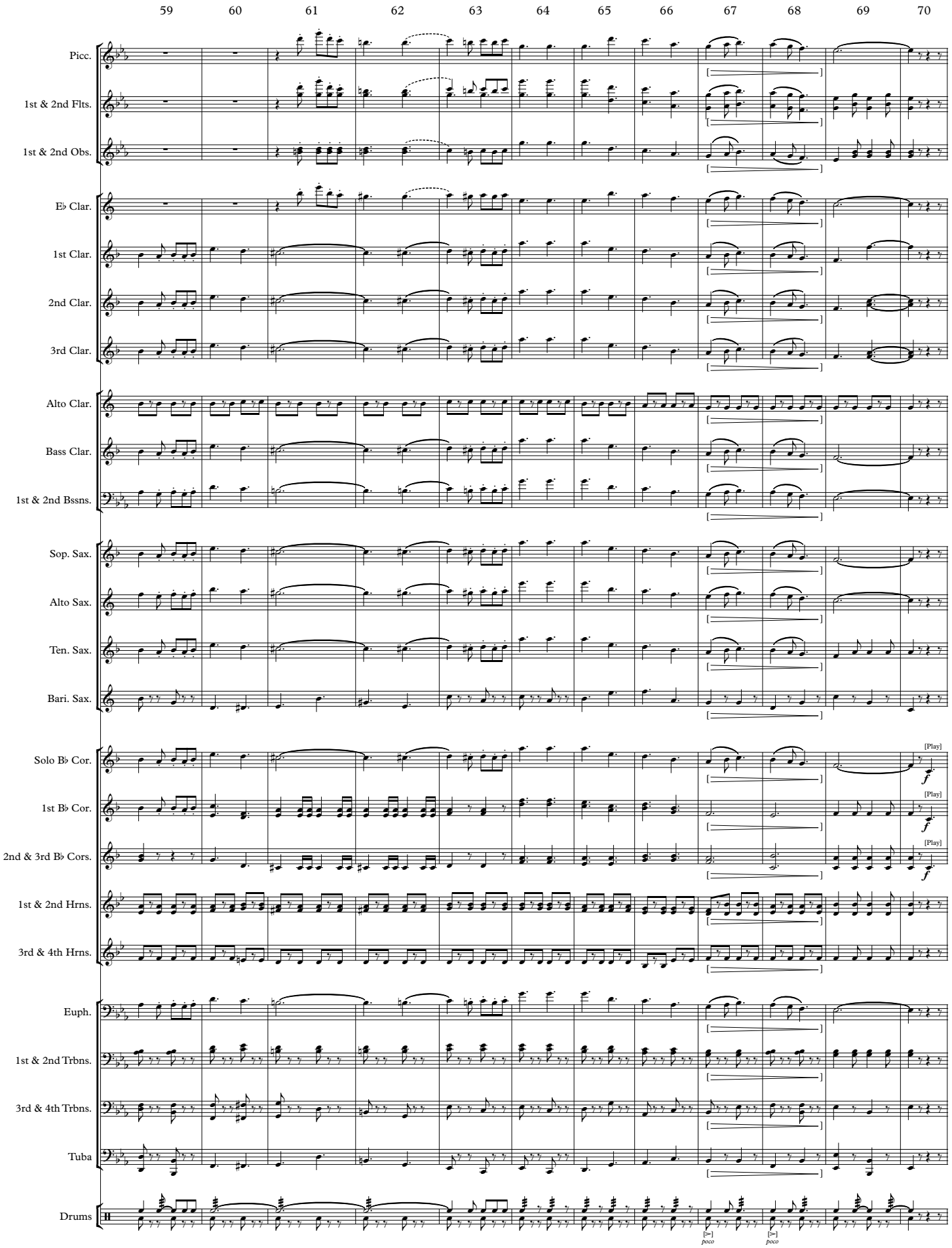
[tacet]

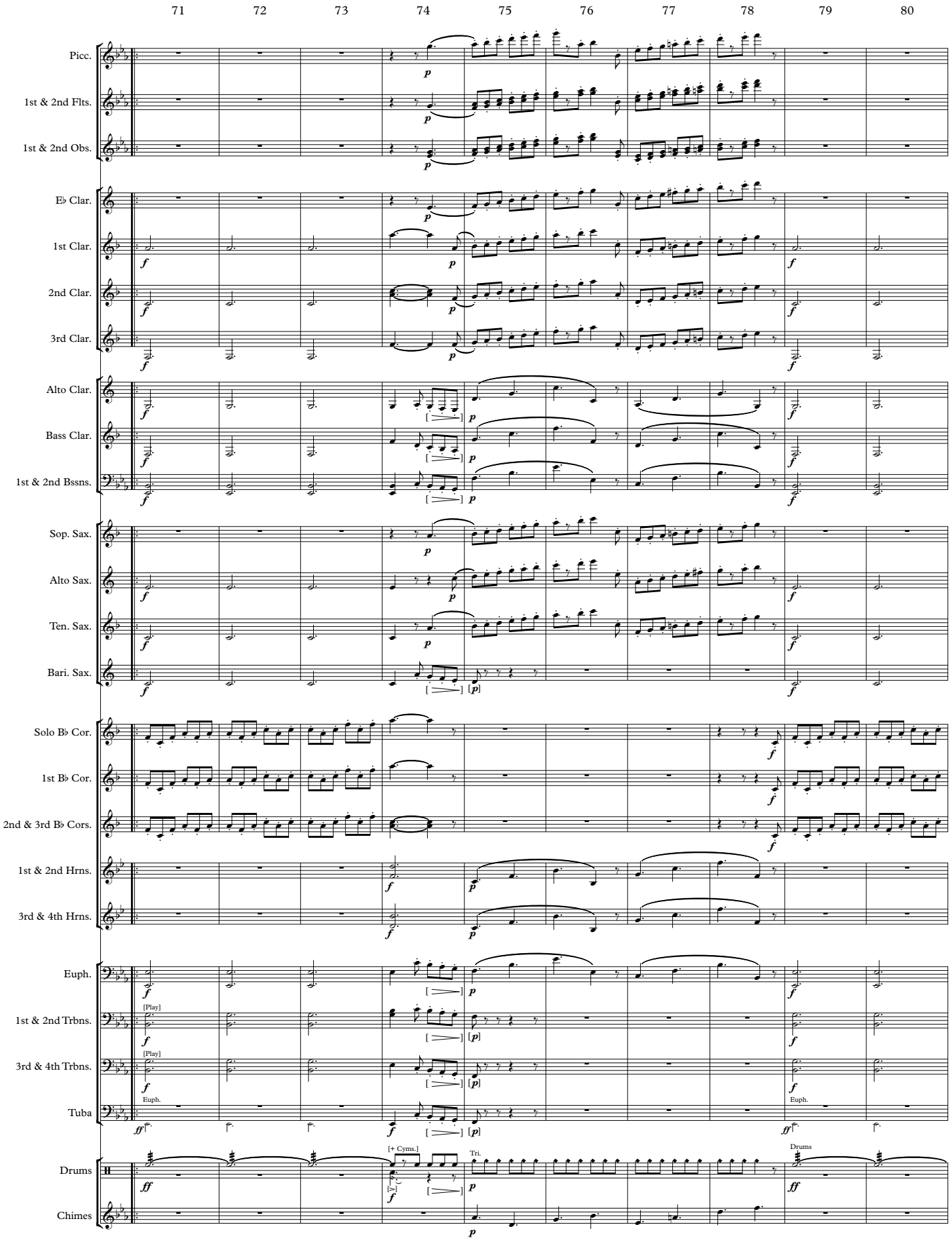
div.

[- Cyms.]


49
50
51
52
53
54
55
56
57
58
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
[Play]
p
poco

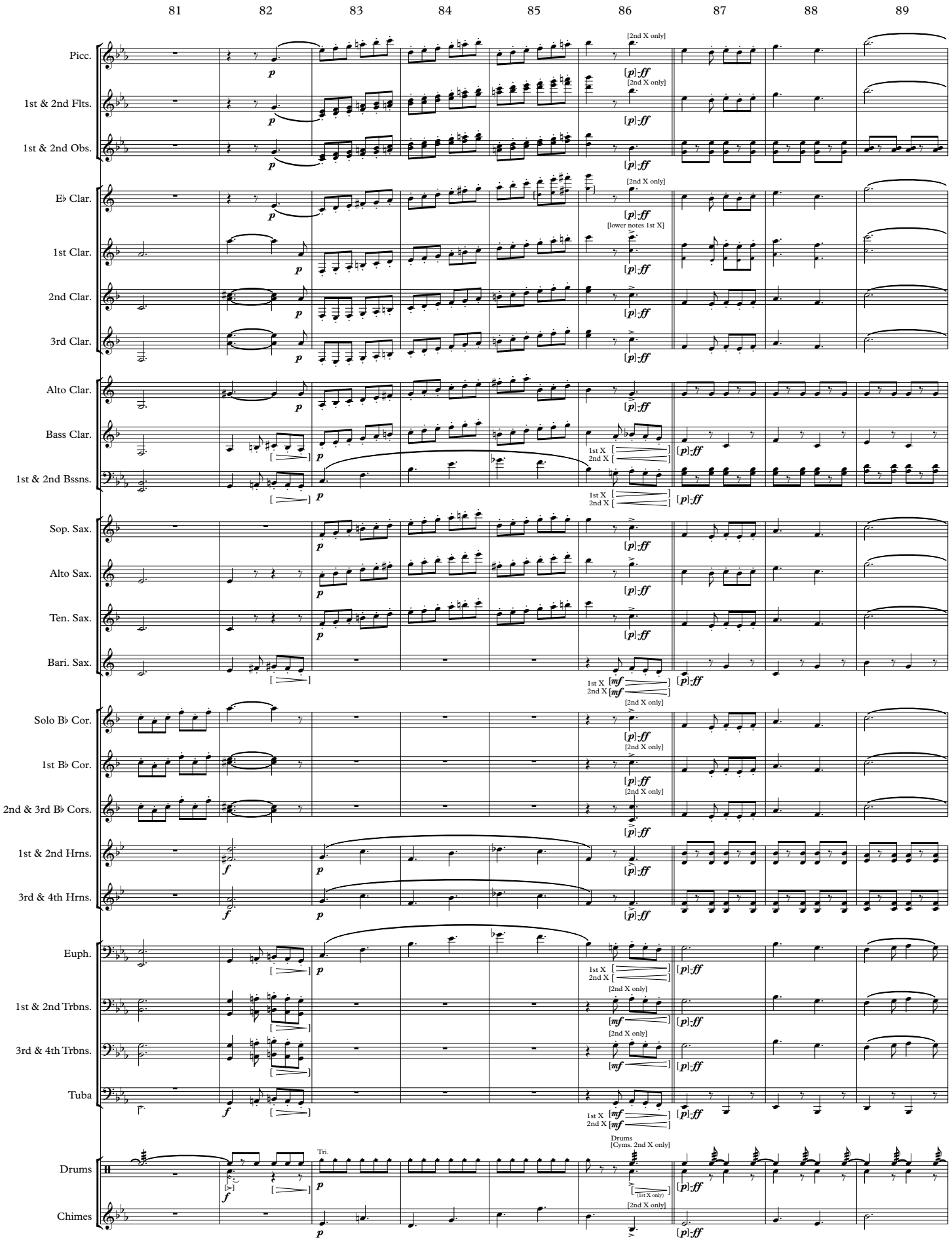
SESQUICENTENNIAL EXPOSITION MARCH
Full Score

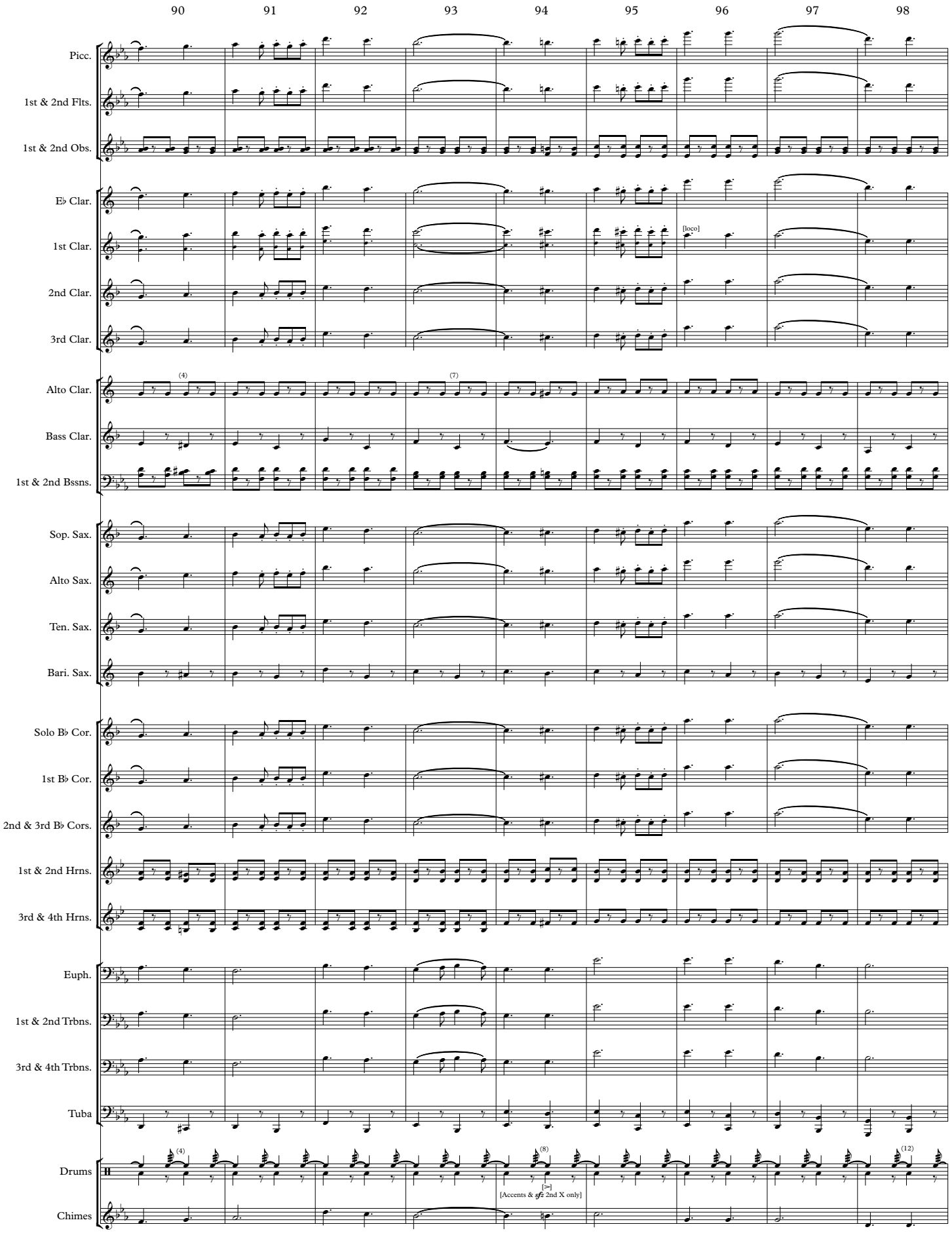



71
72
73
74
75
76
77
78
79
80
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
[Play]
Euph.
Drums
Chimes
[+ Cyms.]
Tri.
Drums

SESQUICENTENNIAL EXPOSITION MARCH

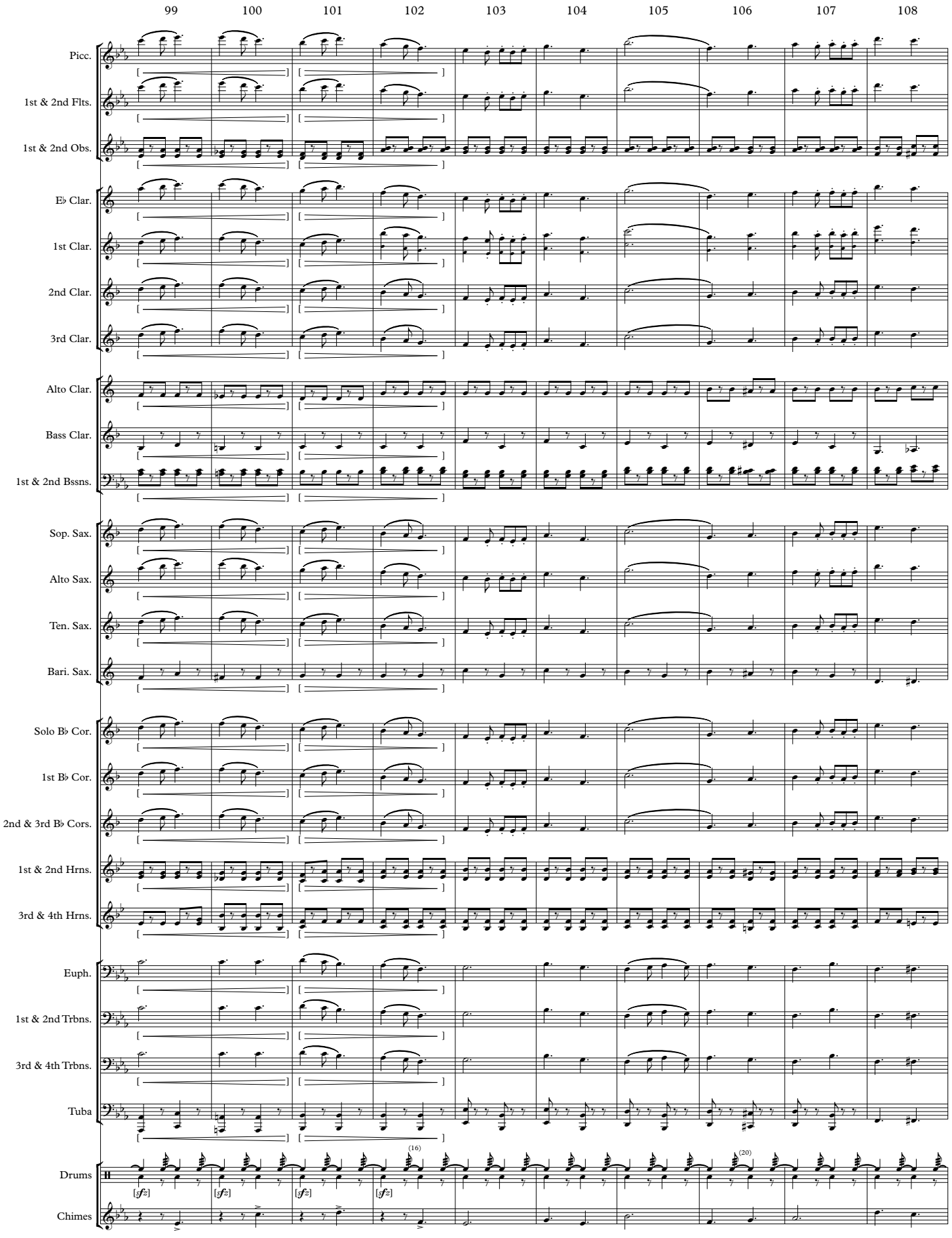
Full Score

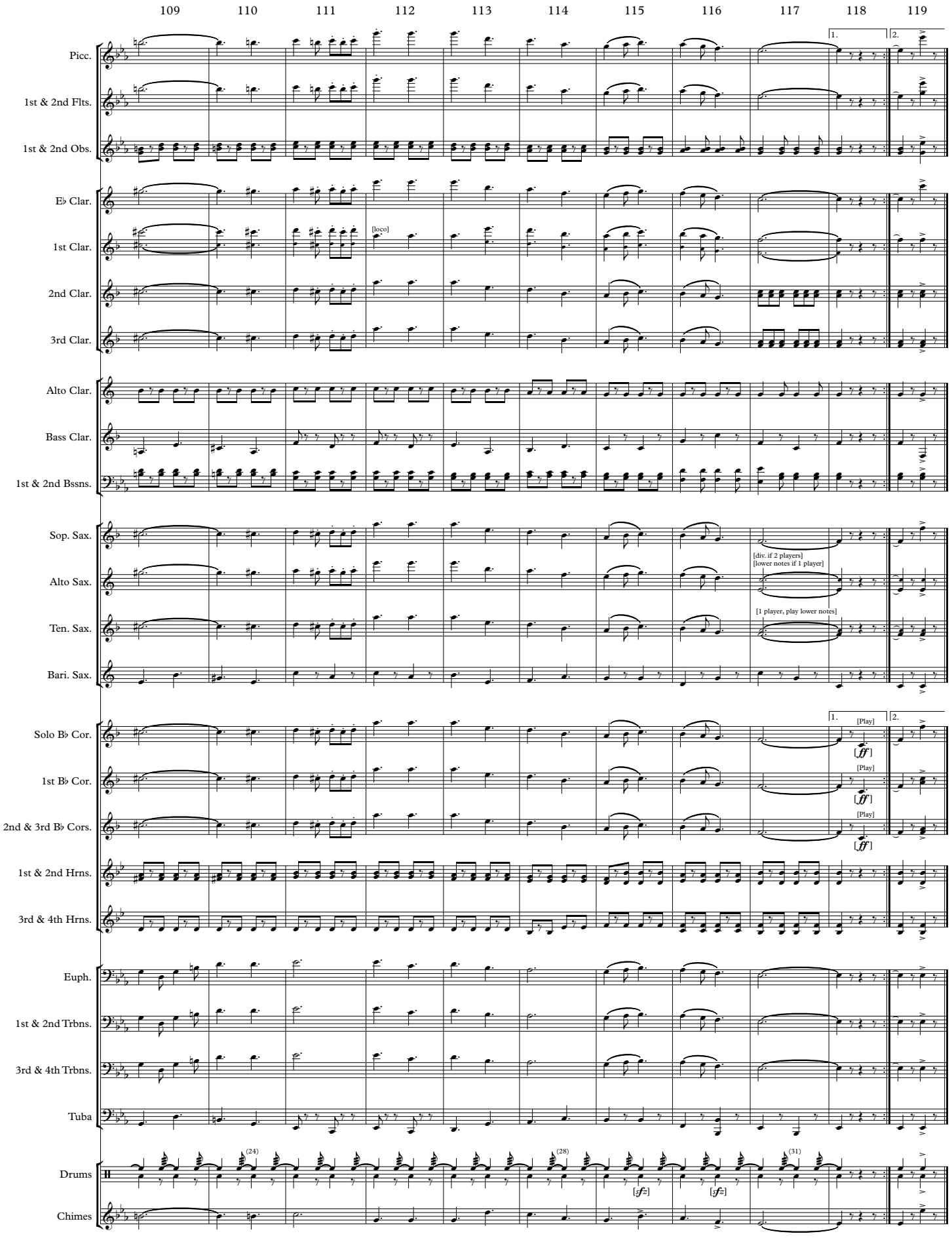



90
91
92
93
94
95
96
97
98
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
Chimes
[loco]
(4)
(7)
(8)
(12)
[Accents & sfz 2nd X only]

SESQUICENTENNIAL EXPOSITION MARCH

Full Score




109
110
111
112
113
114
115
116
117
118
119
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
Chimes
1.
2.
[loco]
[div. if 2 players]
[lower notes if 1 player]
[1 player, play lower notes]
[Play]
[ff]
(24)
(28)
(31)
[sfz]

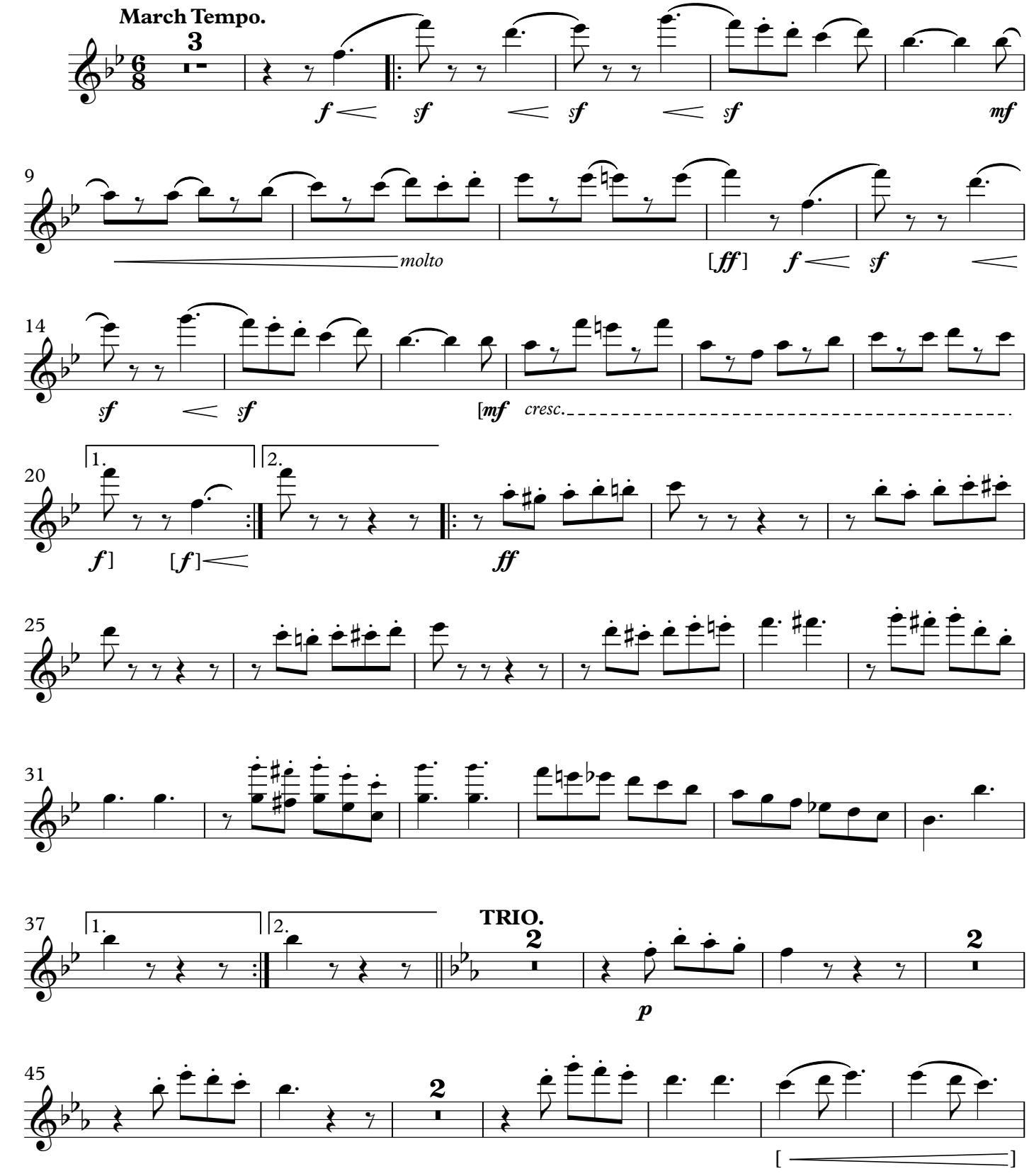
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Piccolo

JOHN PHILIP SOUSA



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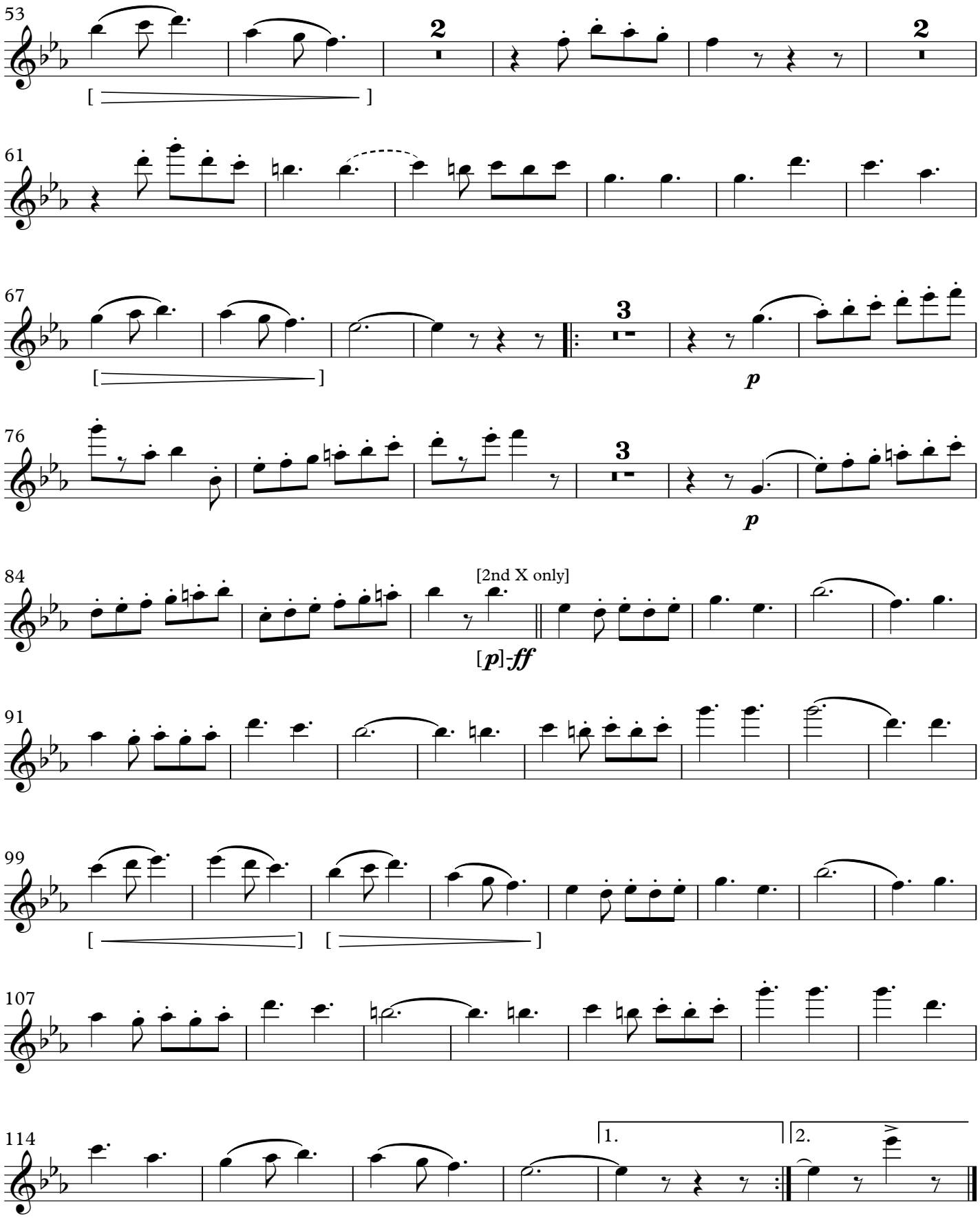
SESQUICENTENNIAL EXPOSITION MARCH

Piccolo



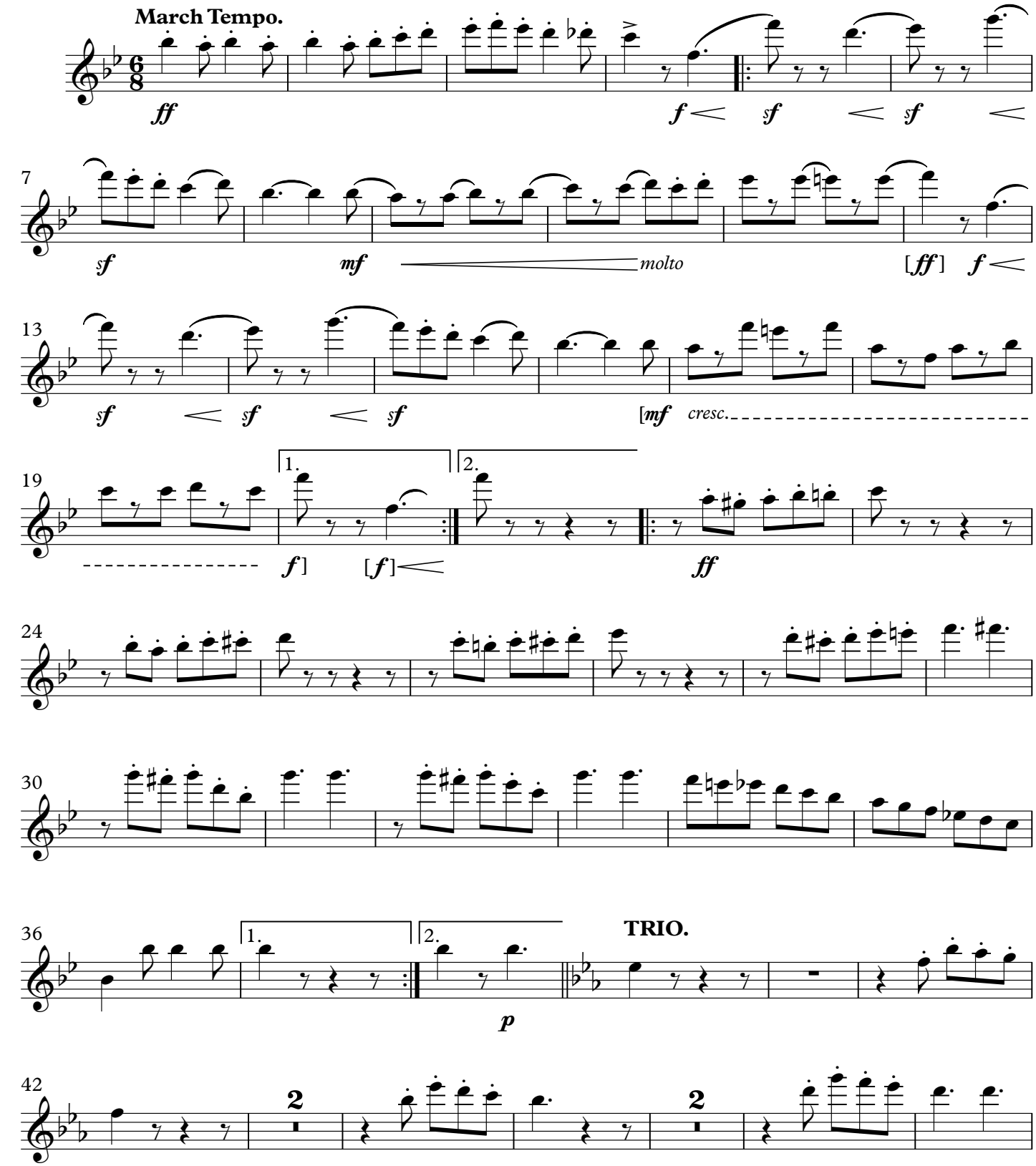
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

1st Flute

JOHN PHILIP SOUSA



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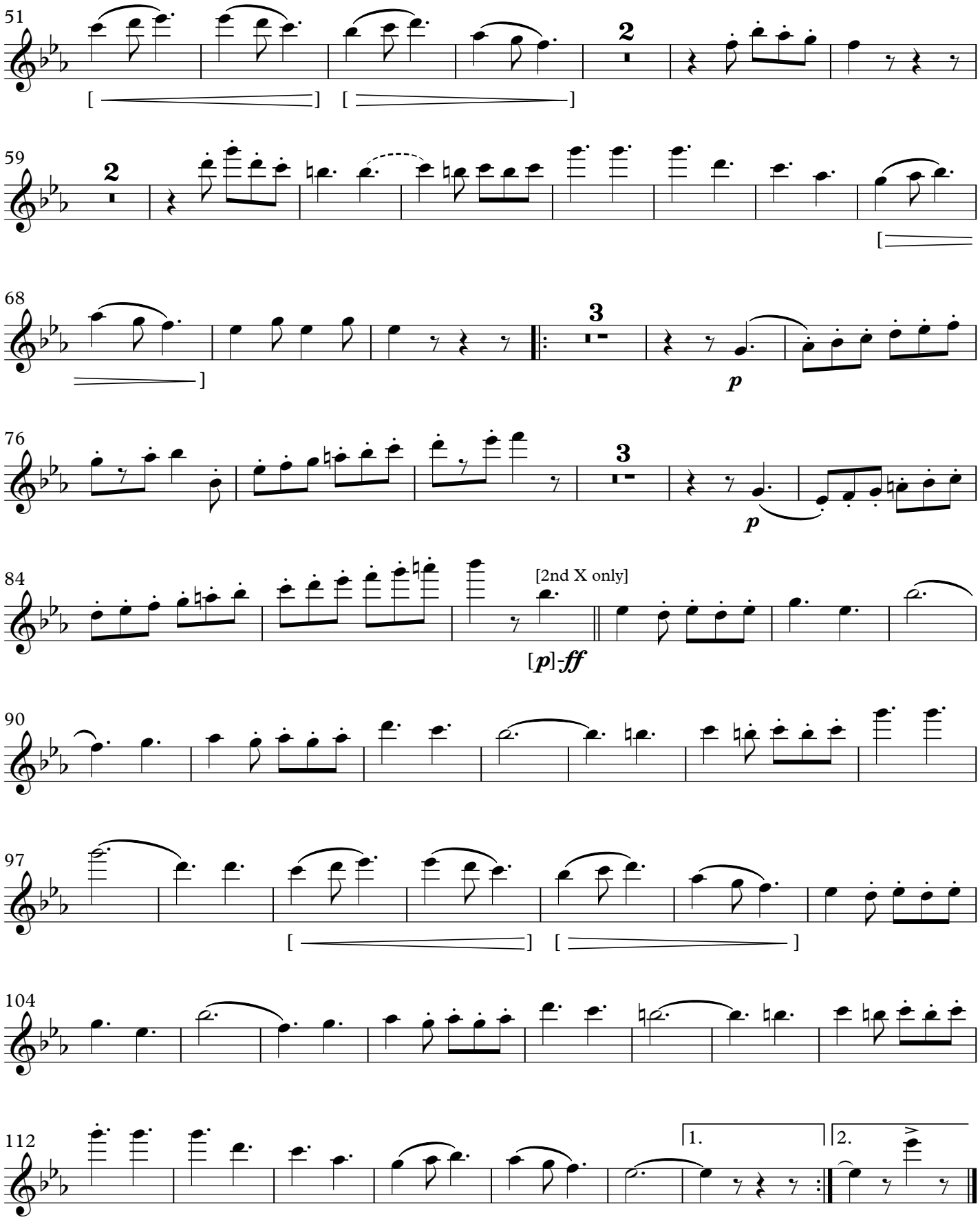
SESQUICENTENNIAL EXPOSITION MARCH

1st Flute



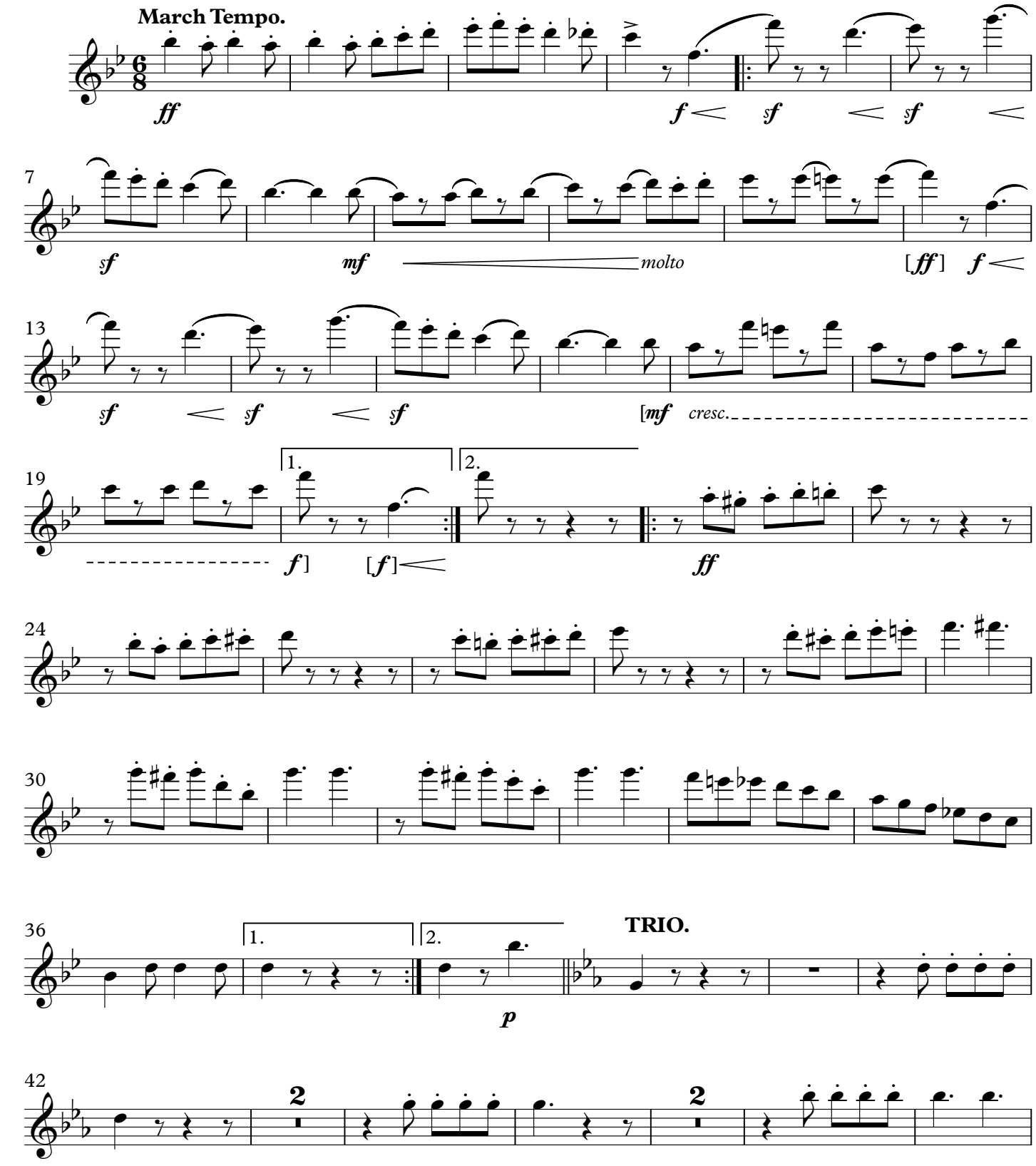
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

2nd Flute

JOHN PHILIP SOUSA



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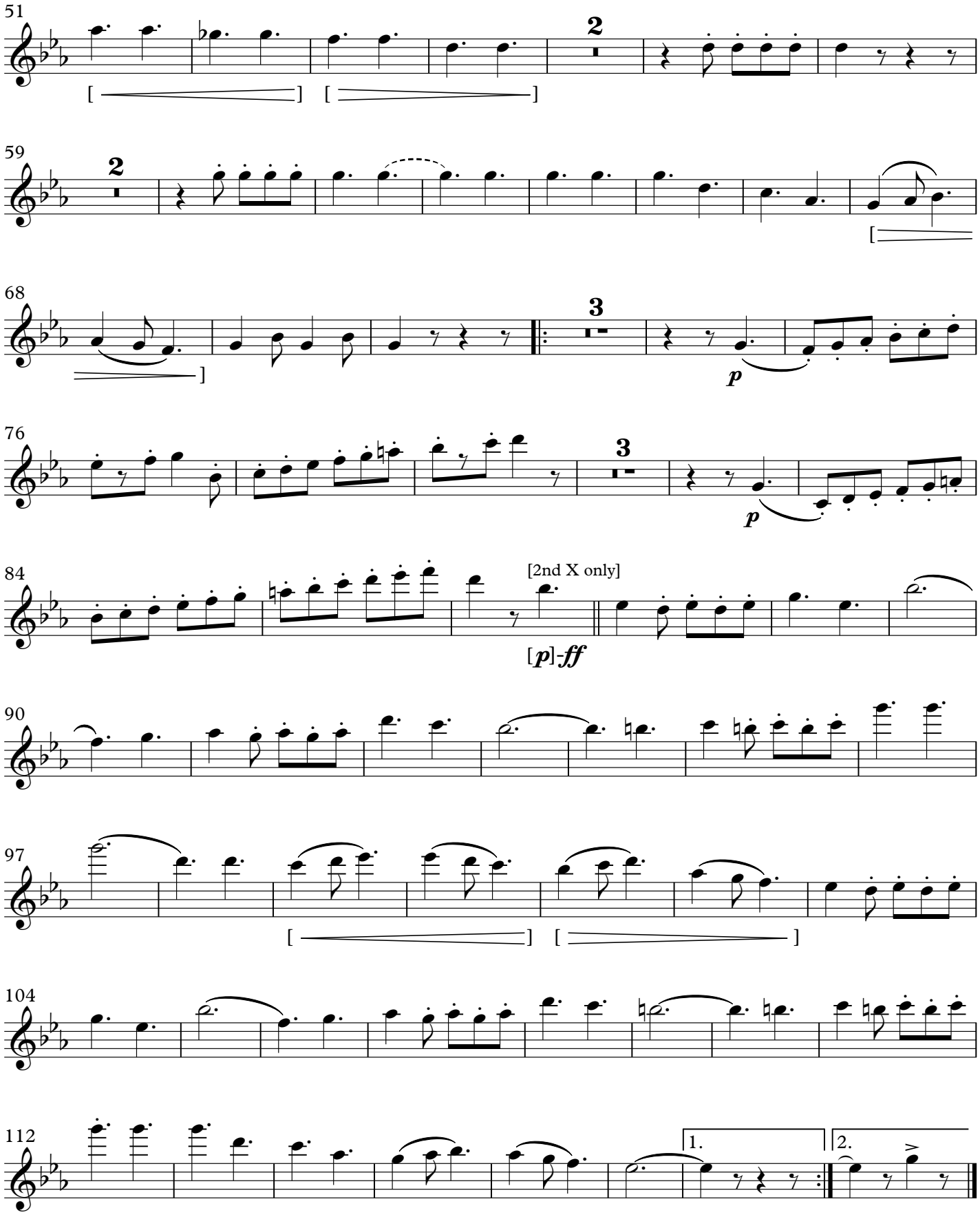
SESQUICENTENNIAL EXPOSITION MARCH

2nd Flute



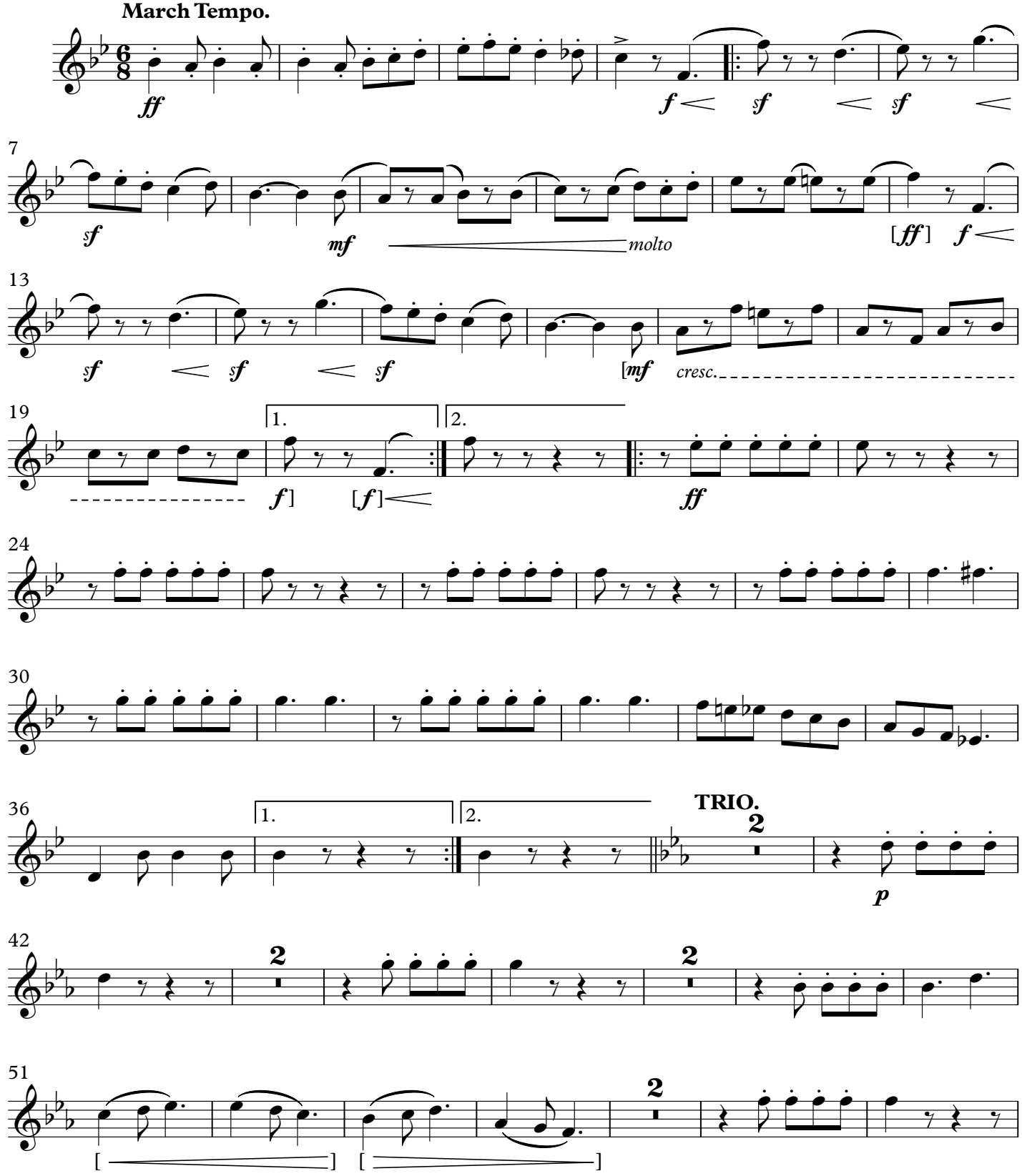
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

1st Oboe

JOHN PHILIP SOUSA



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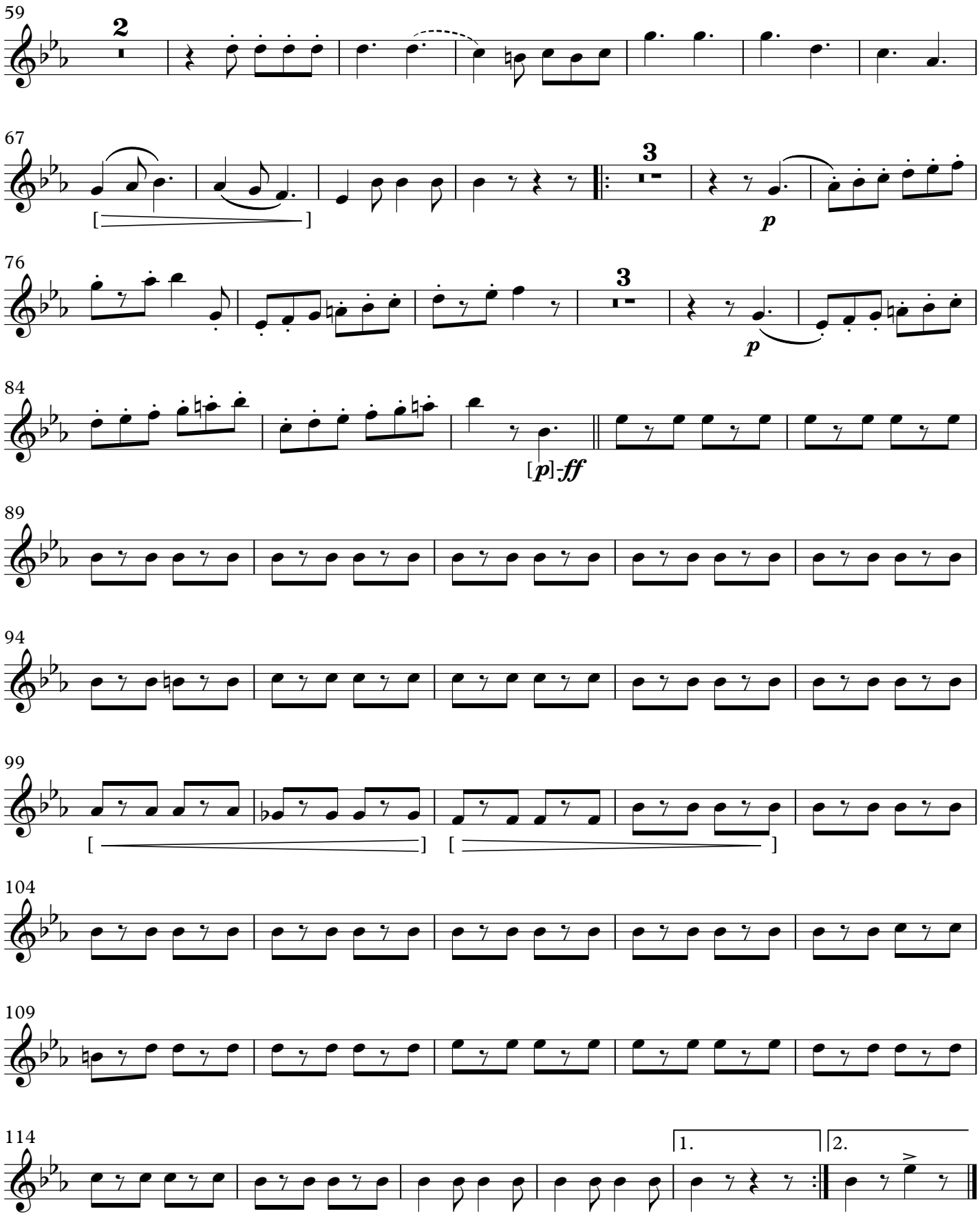
SESQUICENTENNIAL EXPOSITION MARCH

1st Oboe



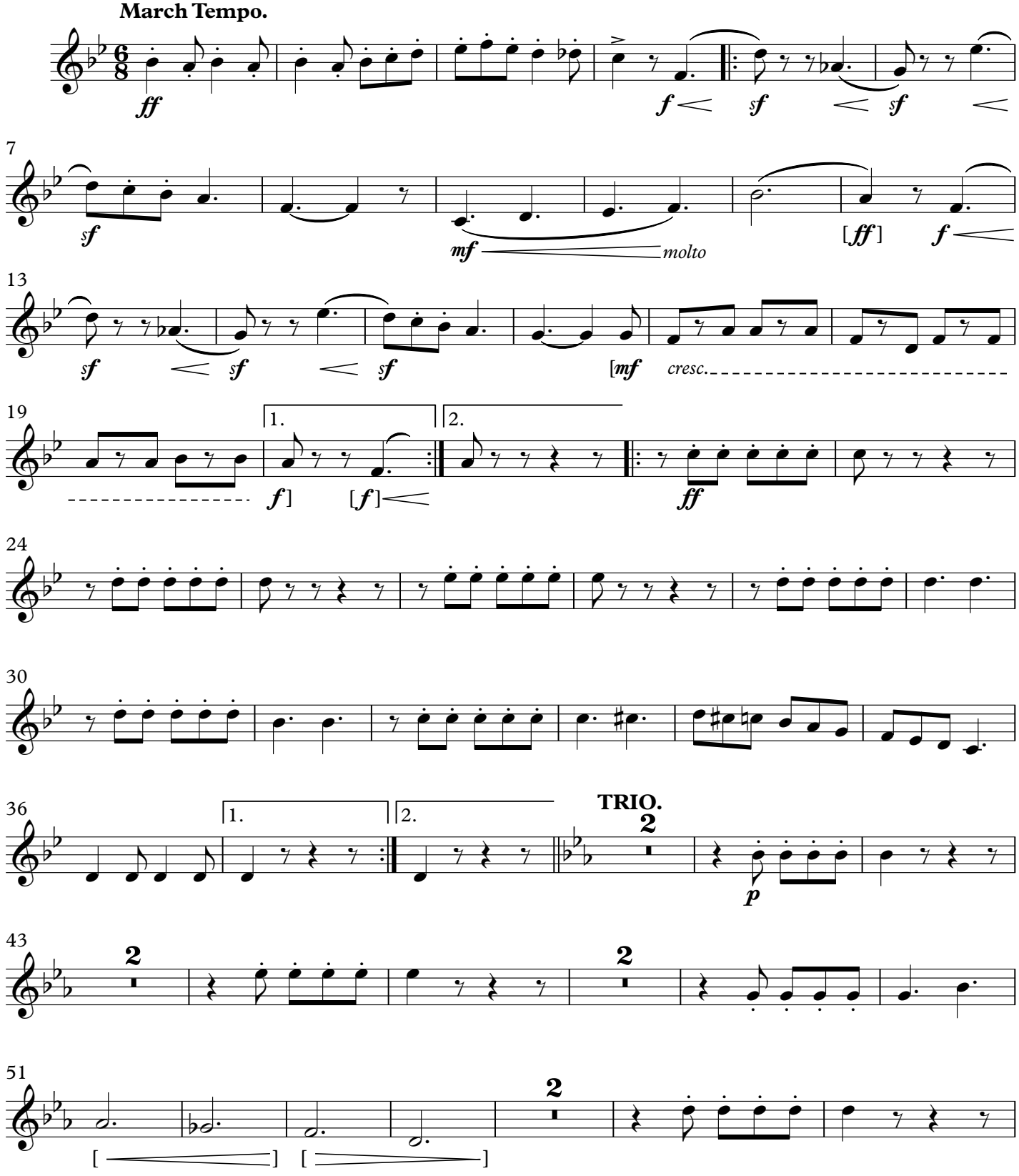
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

2nd Oboe

JOHN PHILIP SOUSA



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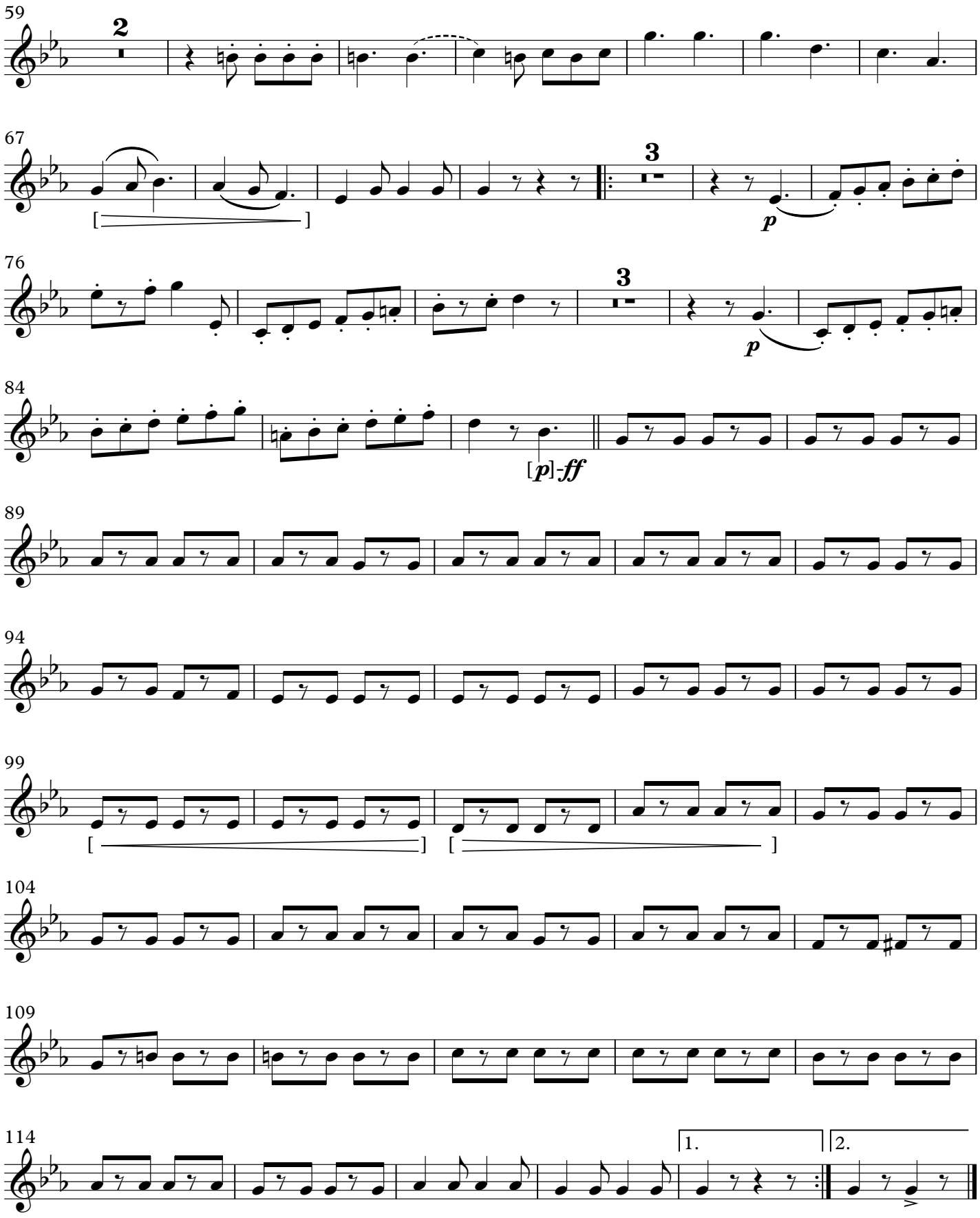
SESQUICENTENNIAL EXPOSITION MARCH

2nd Oboe



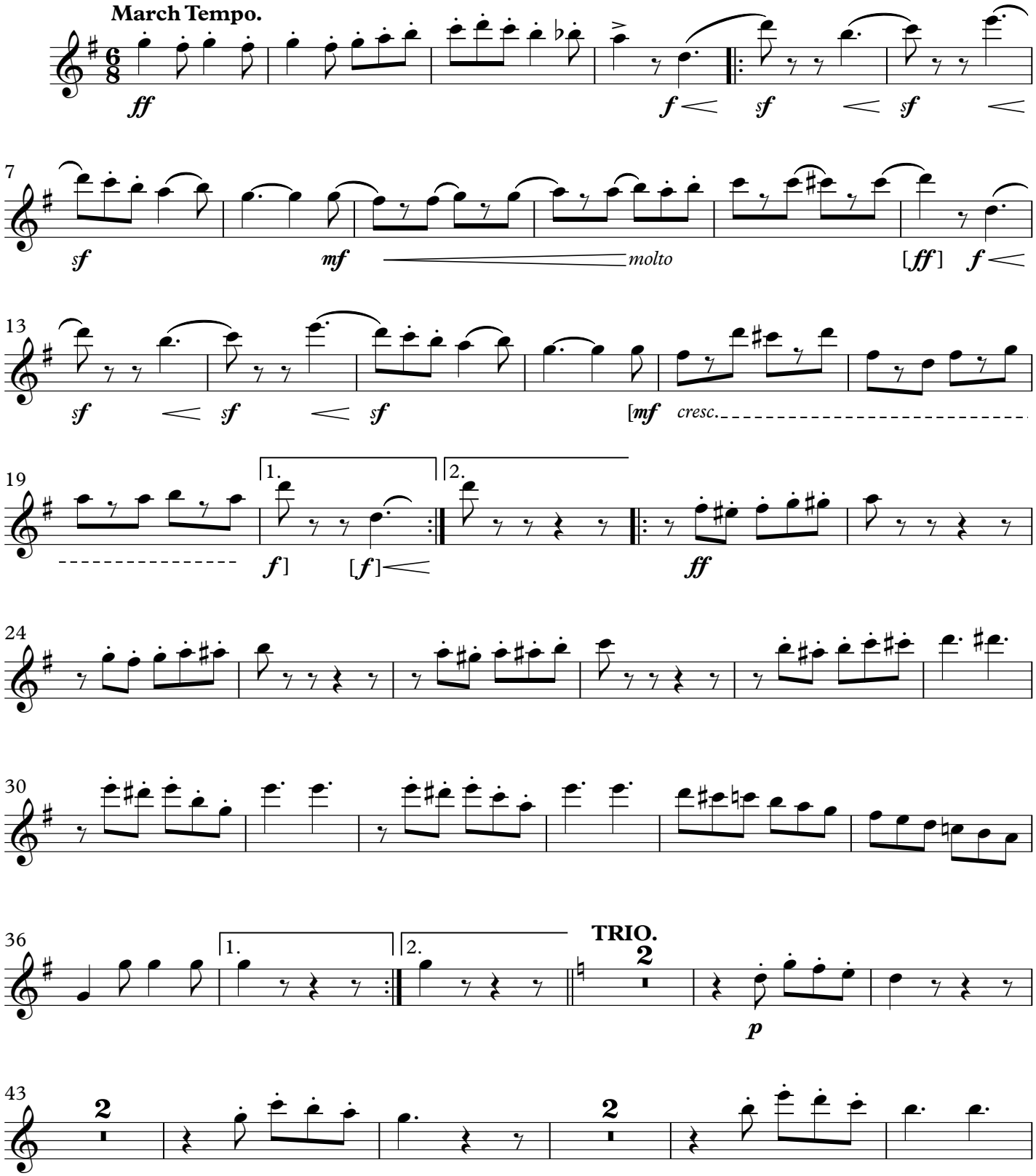
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

E♭ Clarinet

JOHN PHILIP SOUSA



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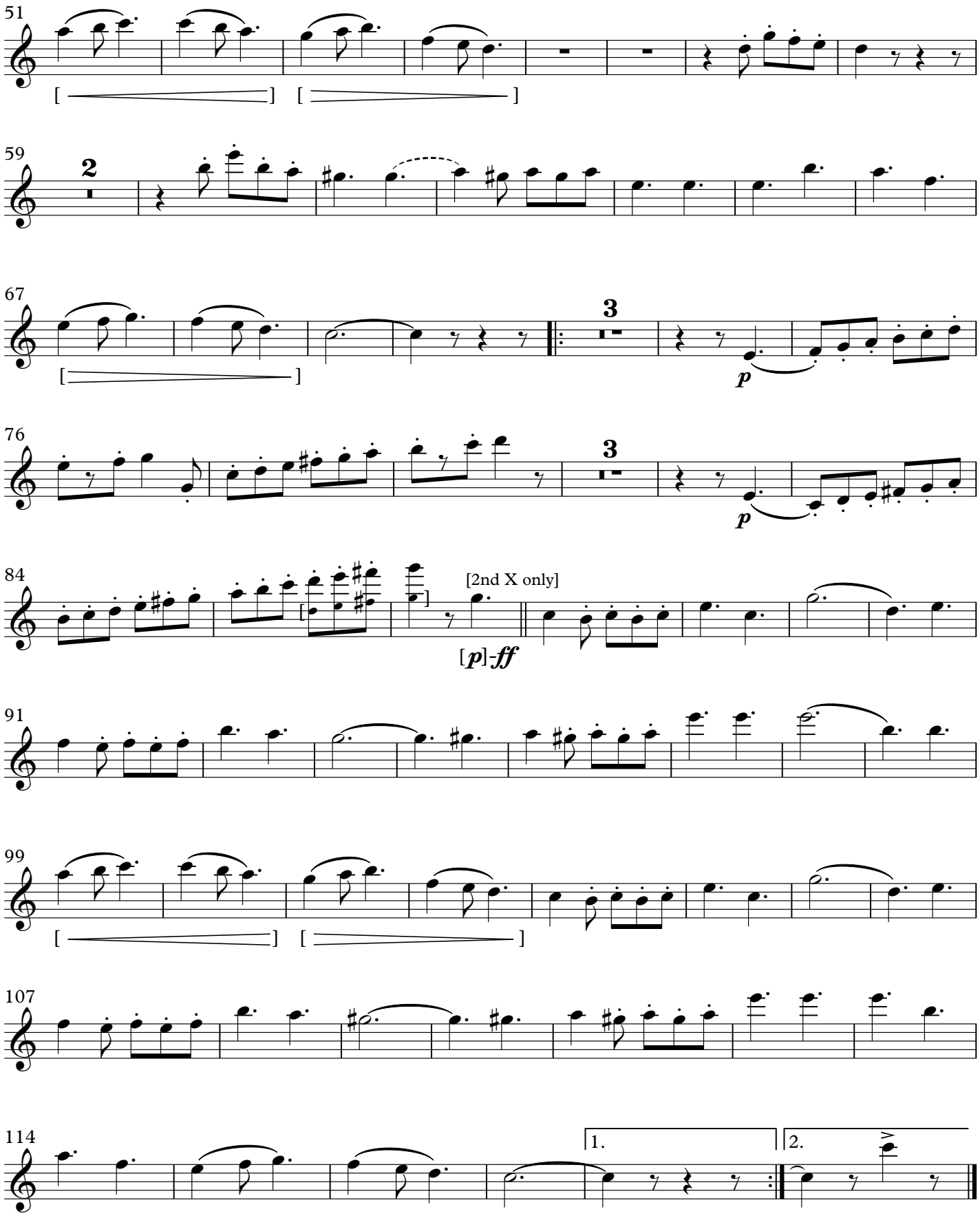
SESQUICENTENNIAL EXPOSITION MARCH

Eb Clarinet



March

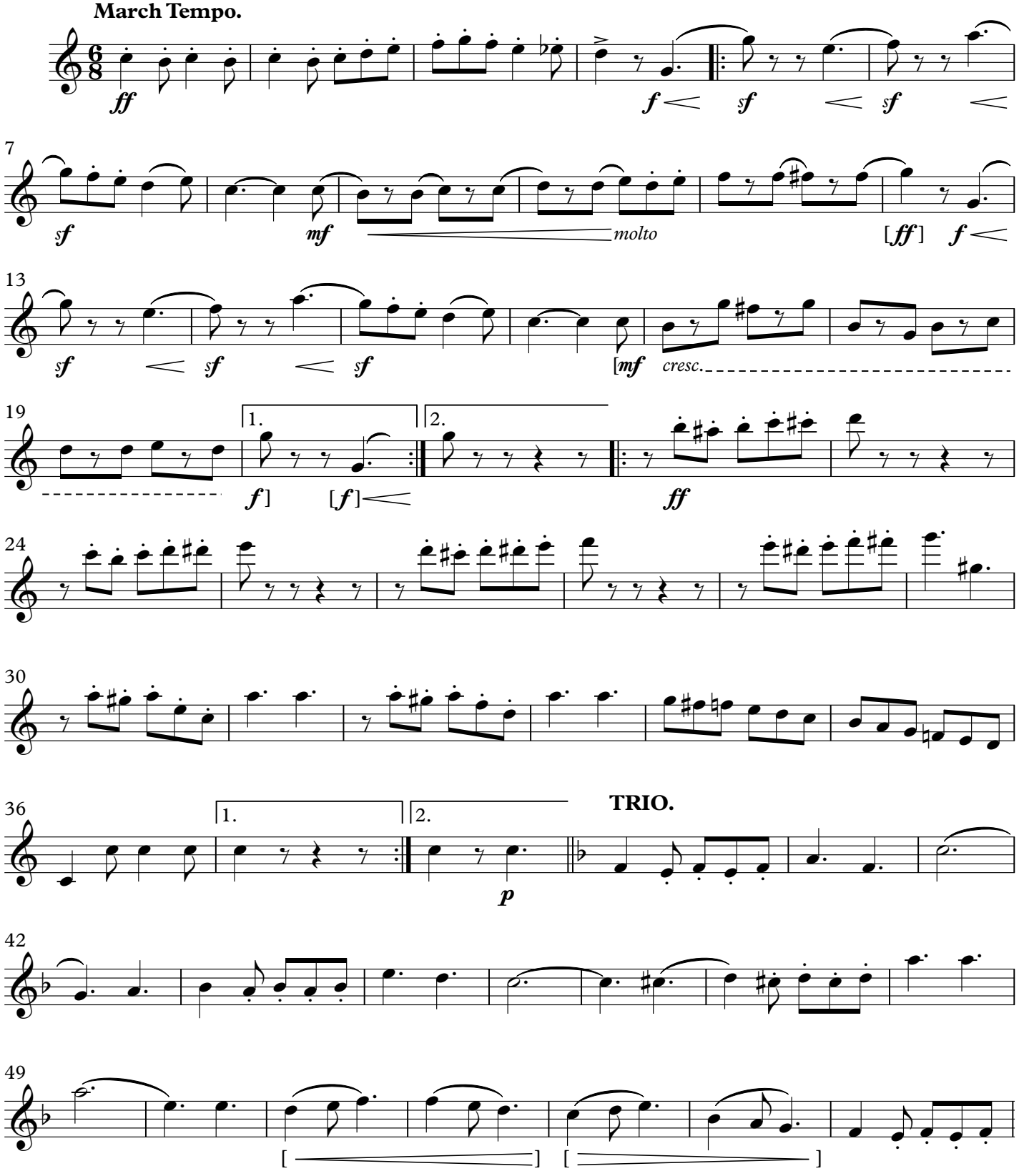
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

1st B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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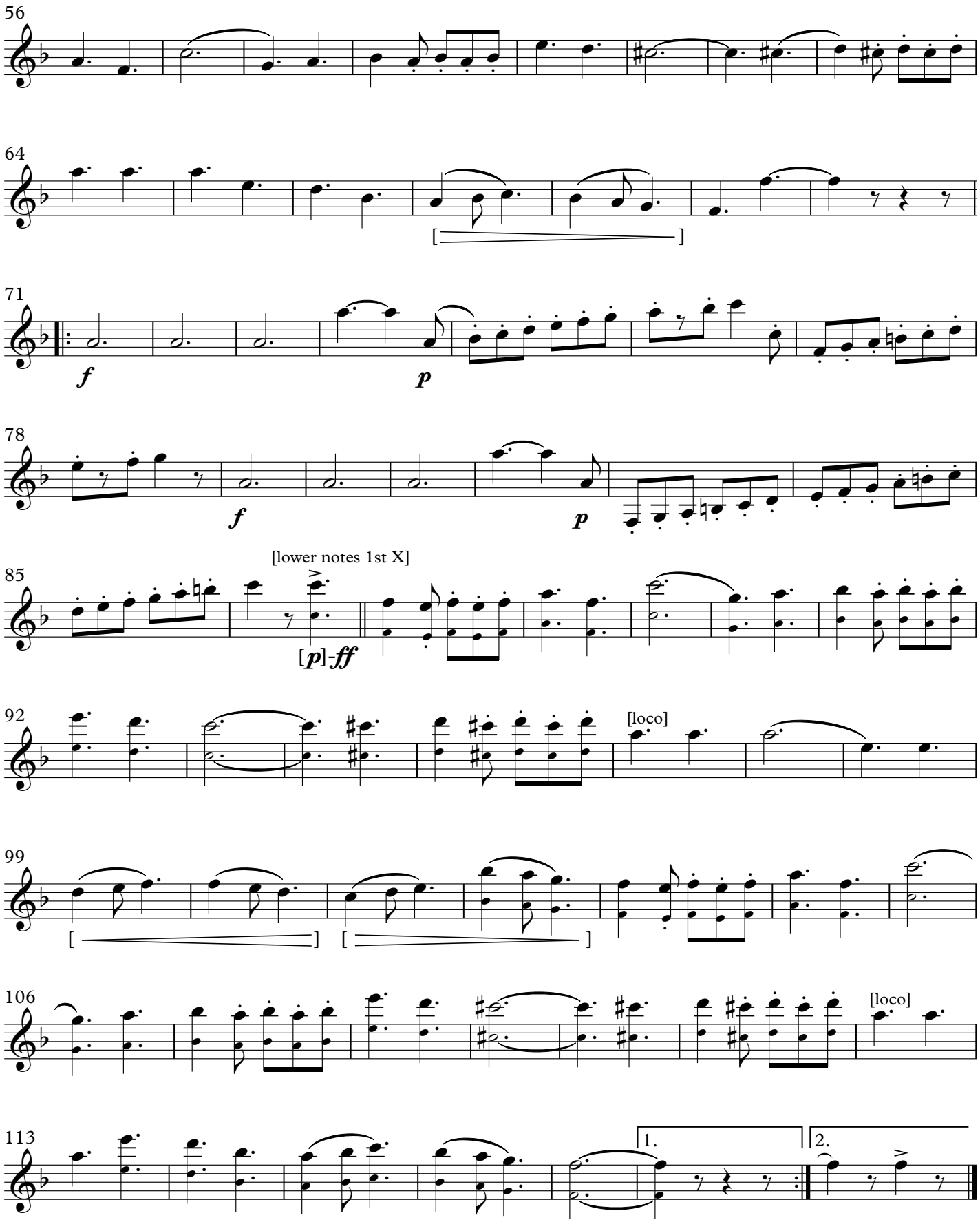
SESQUICENTENNIAL EXPOSITION MARCH

1st B♭ Clarinet



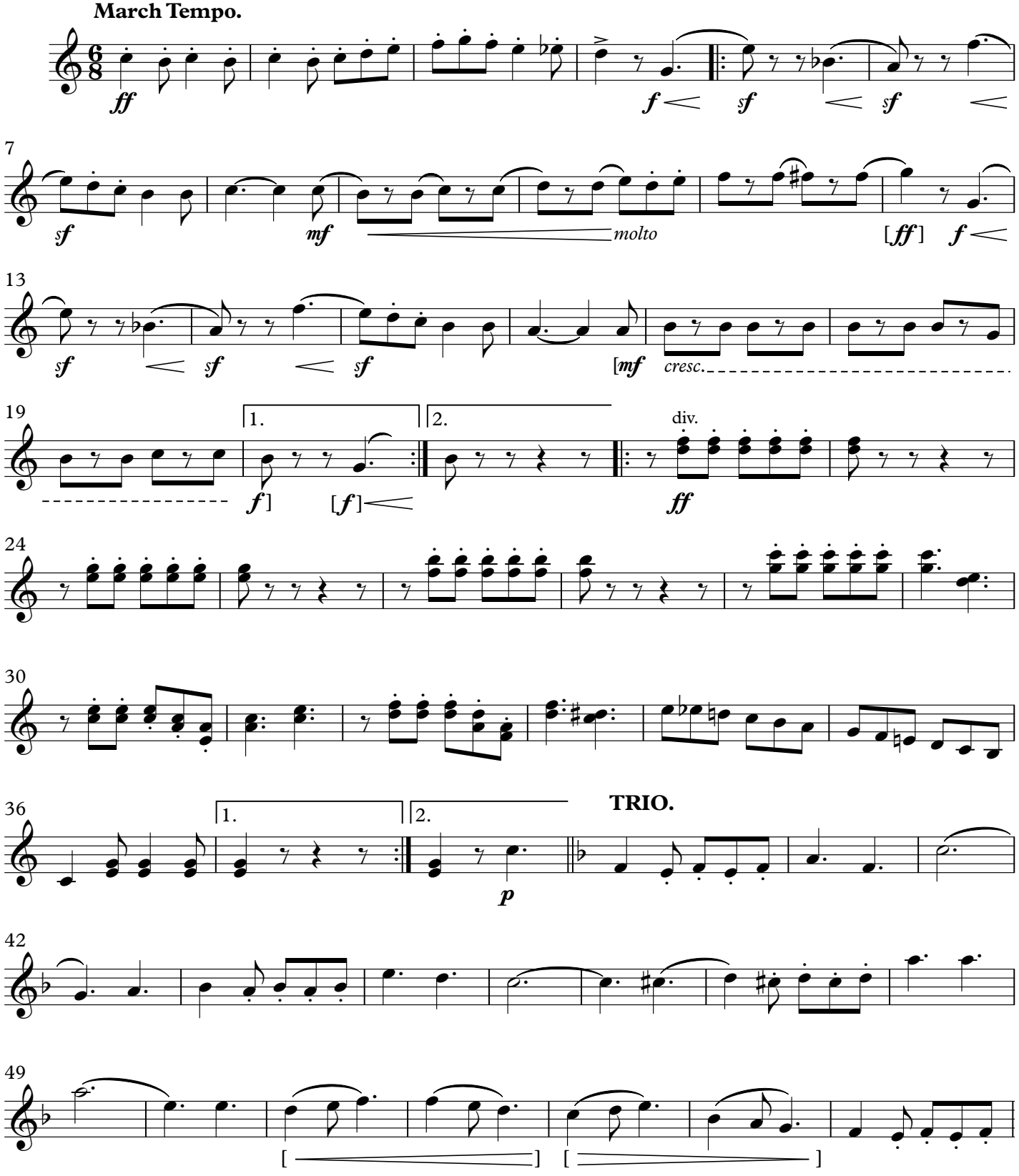
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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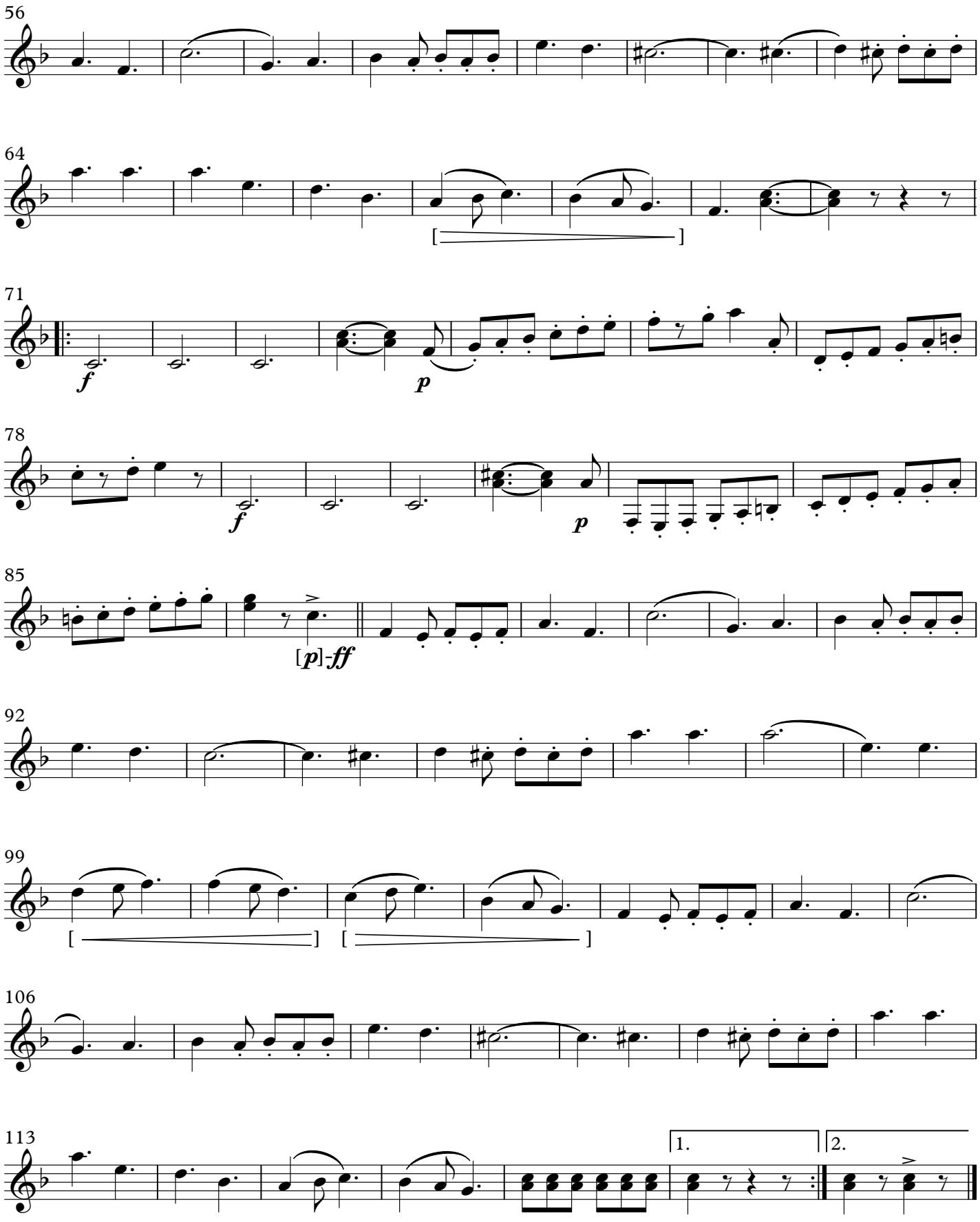
SESQUICENTENNIAL EXPOSITION MARCH

2nd B♭ Clarinet



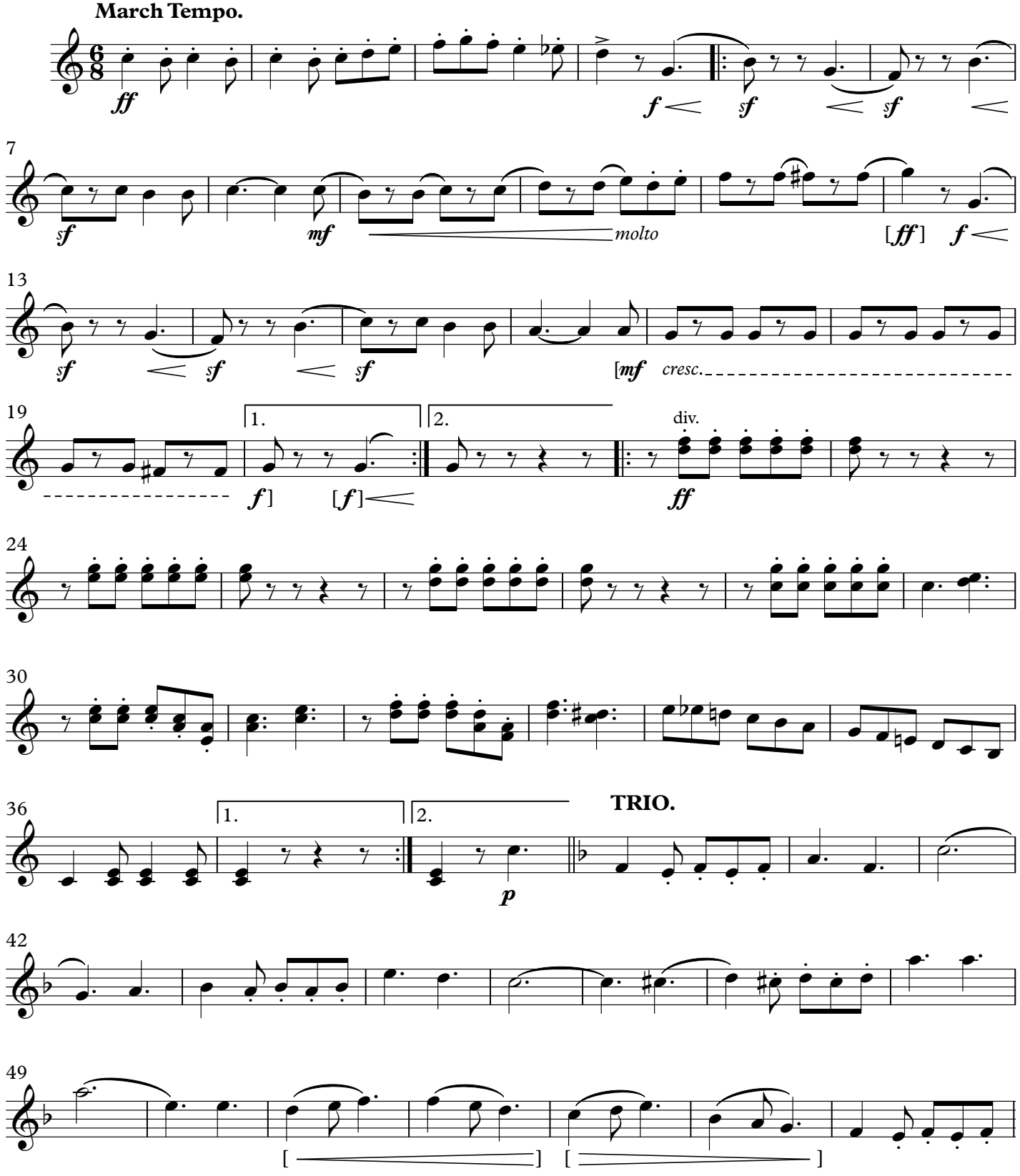
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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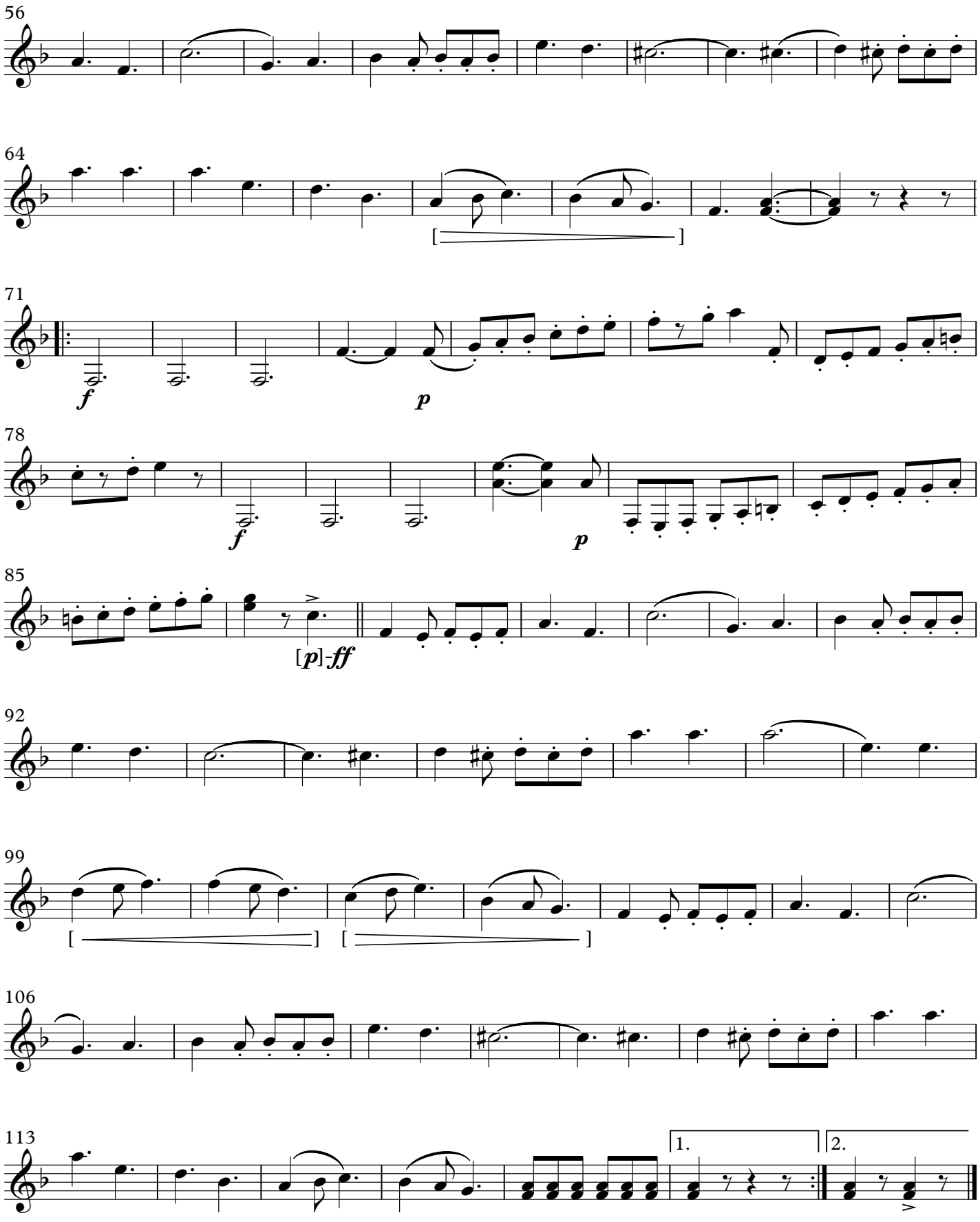
SESQUICENTENNIAL EXPOSITION MARCH

3rd B♭ Clarinet



March

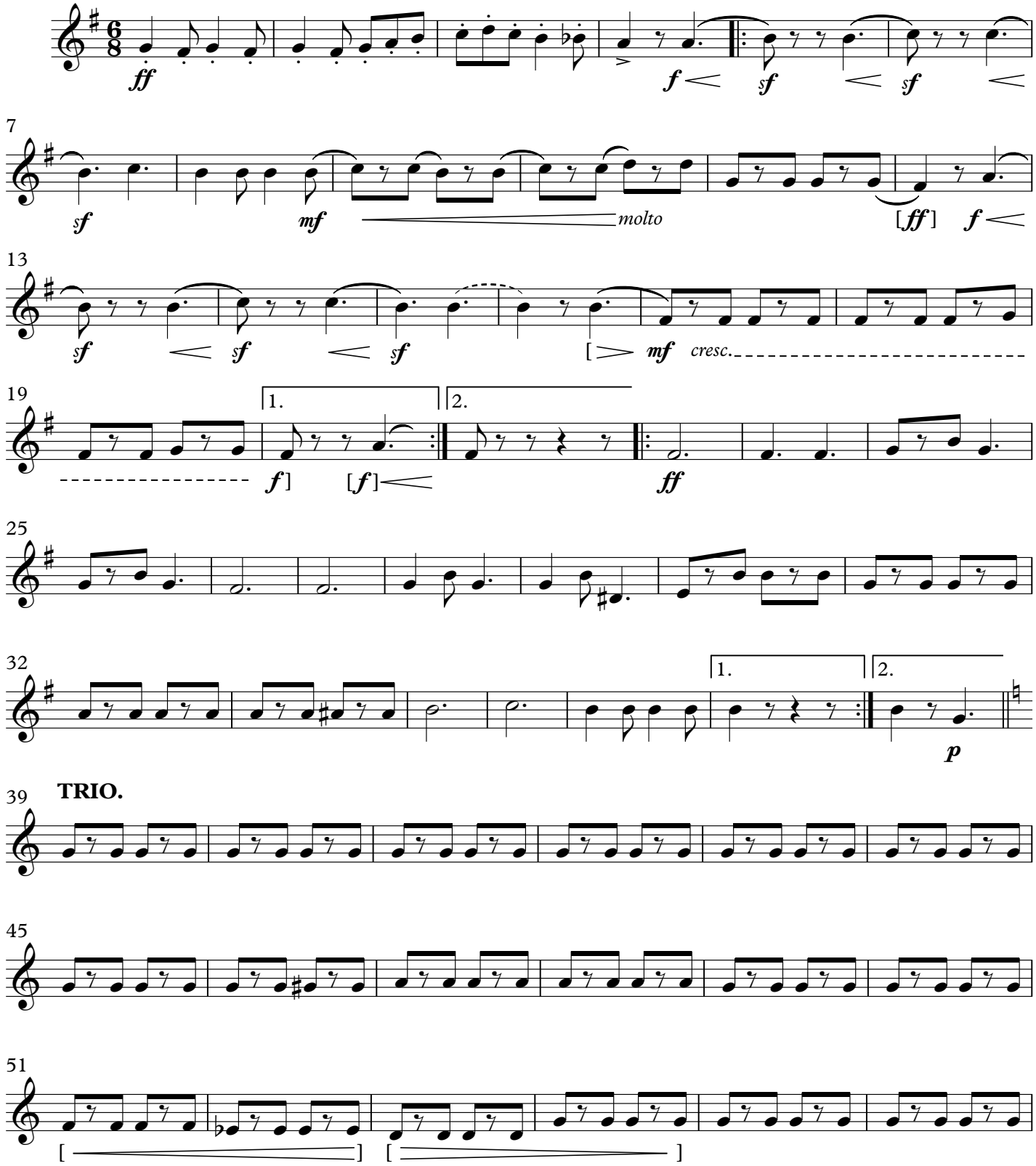
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

E♭ Alto Clarinet
[optional]

JOHN PHILIP SOUSA

March Tempo.



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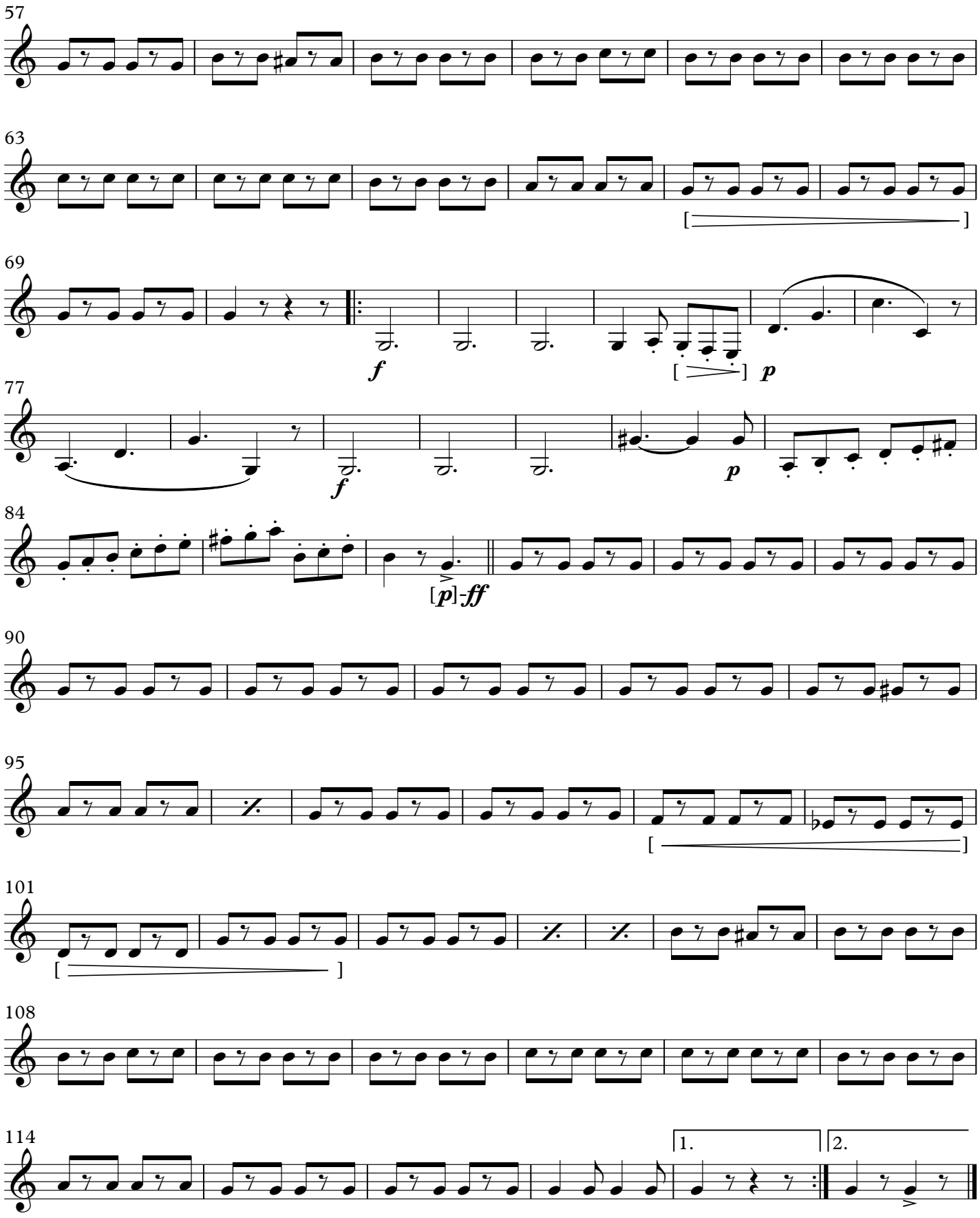
SESQUICENTENNIAL EXPOSITION MARCH

E♭ Alto Clarinet



March

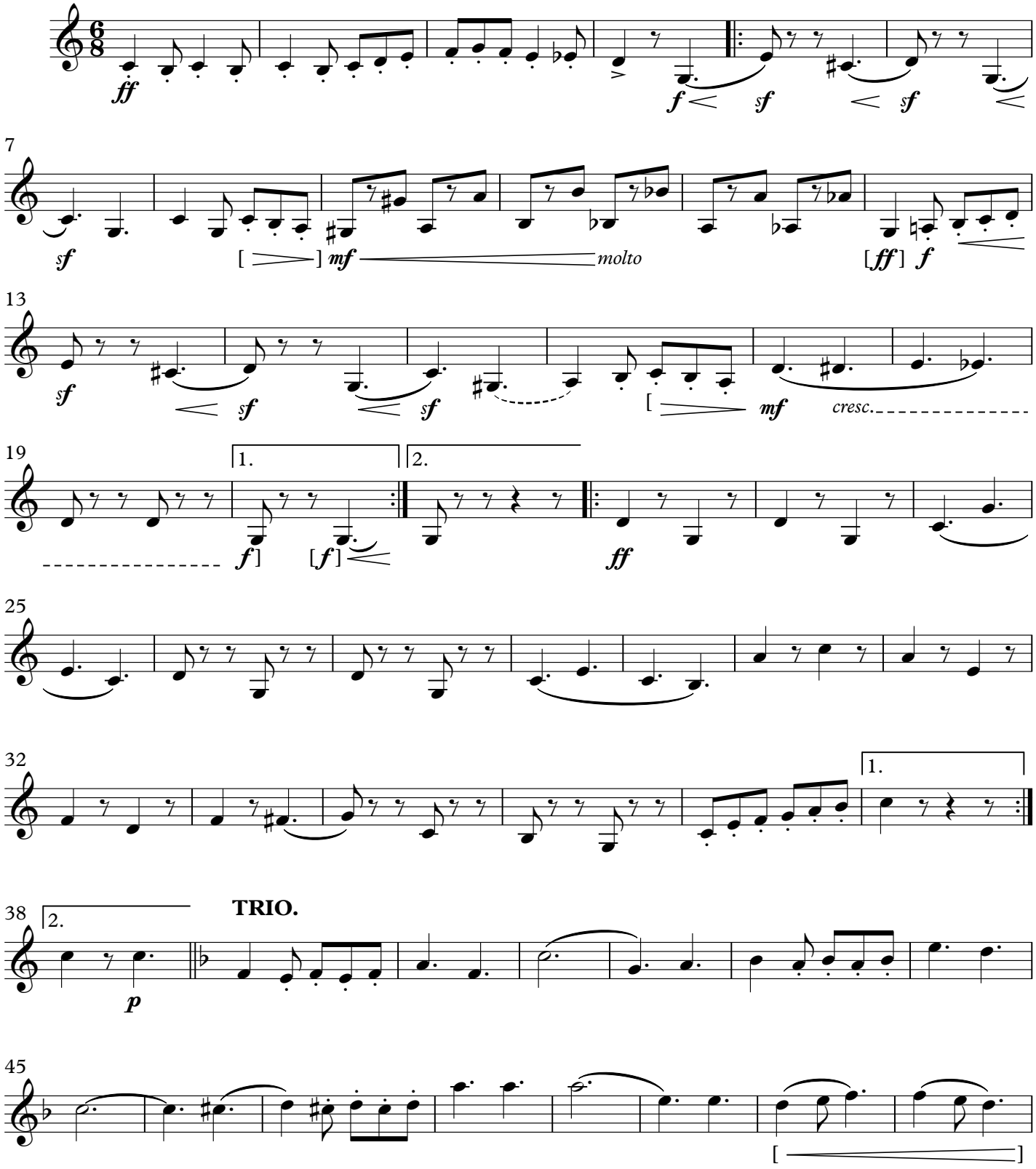
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

March Tempo.



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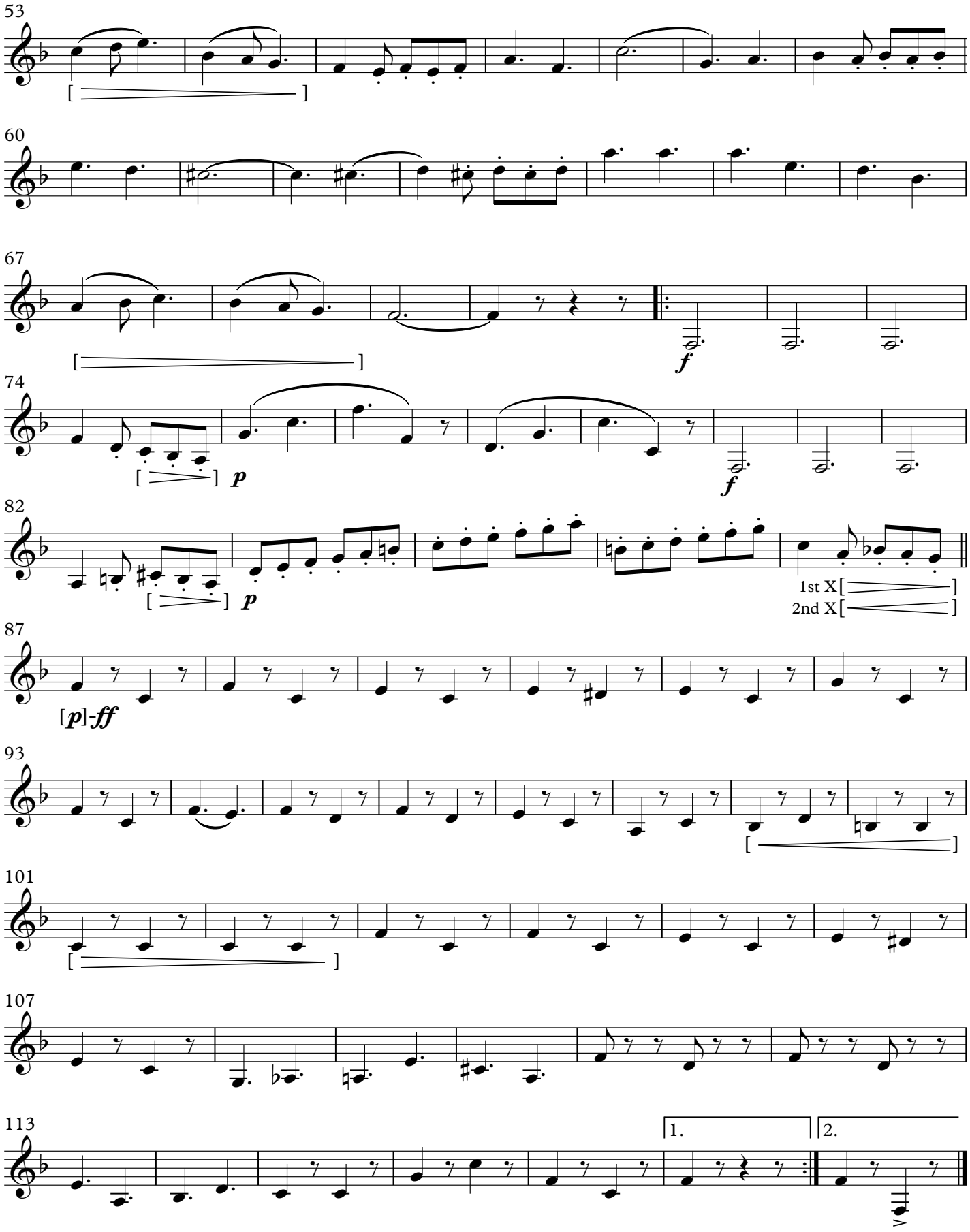
SESQUICENTENNIAL EXPOSITION MARCH

B♭ Bass Clarinet



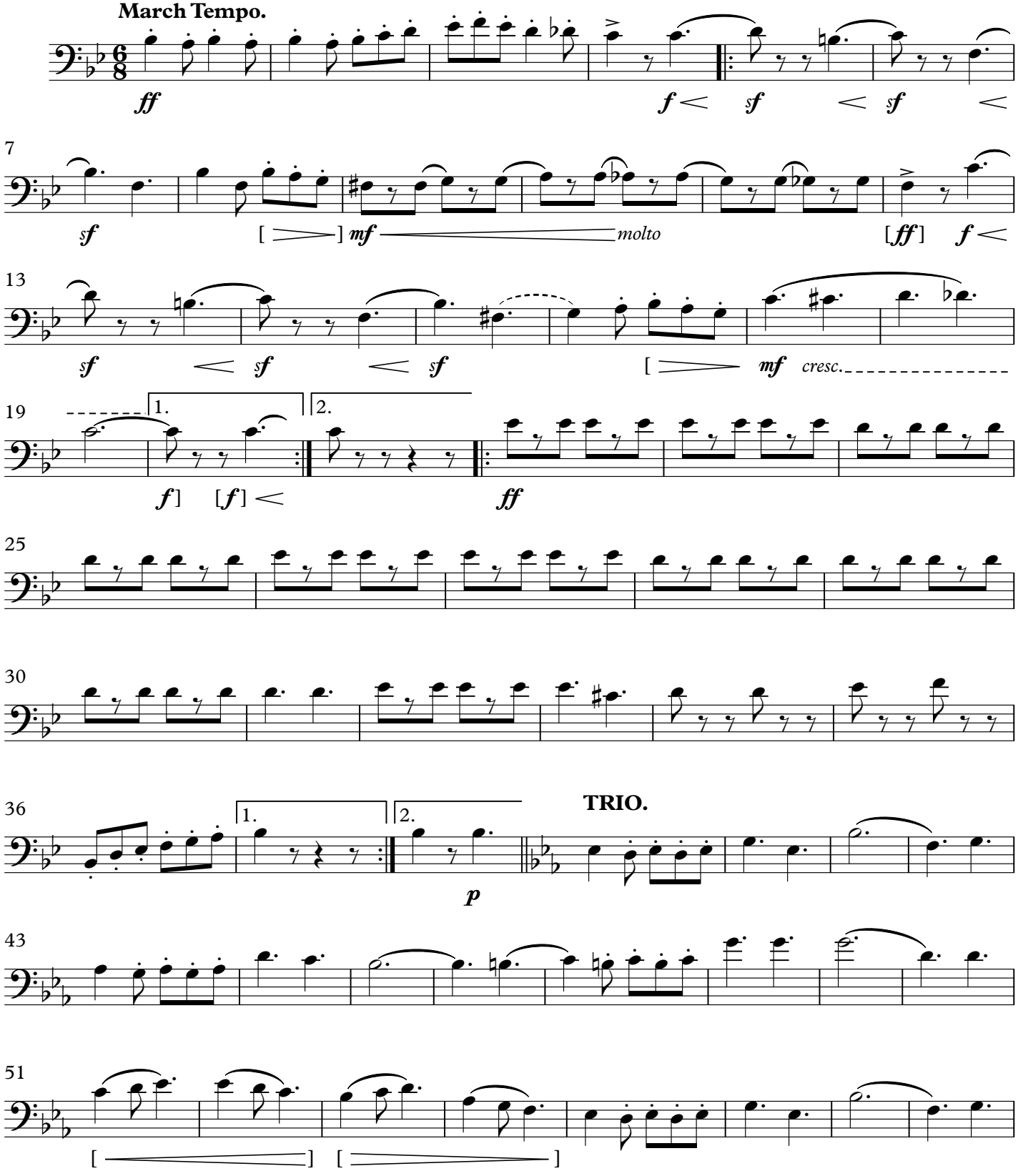
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

1st Bassoon

JOHN PHILIP SOUSA



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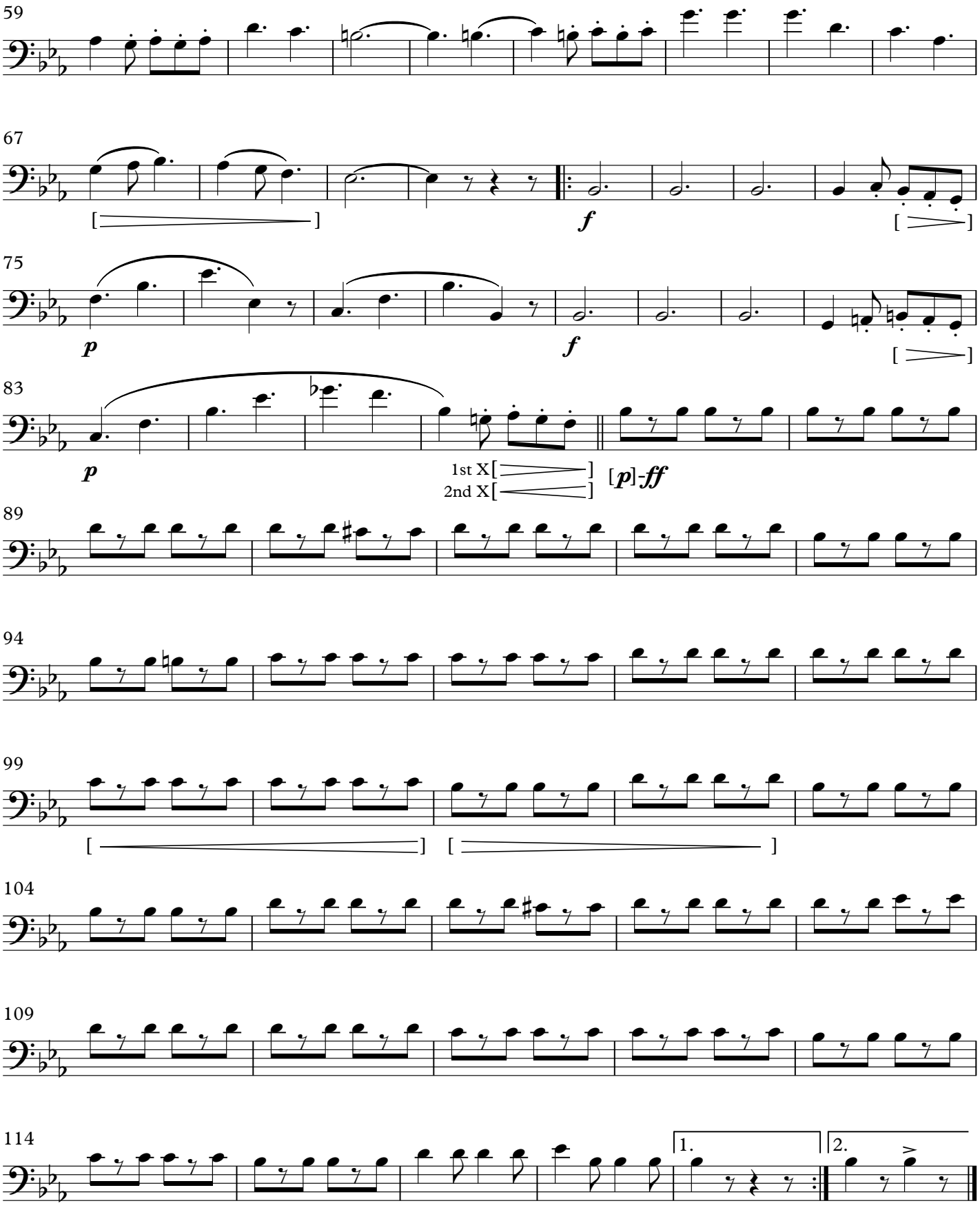
SESQUICENTENNIAL EXPOSITION MARCH

1st Bassoon



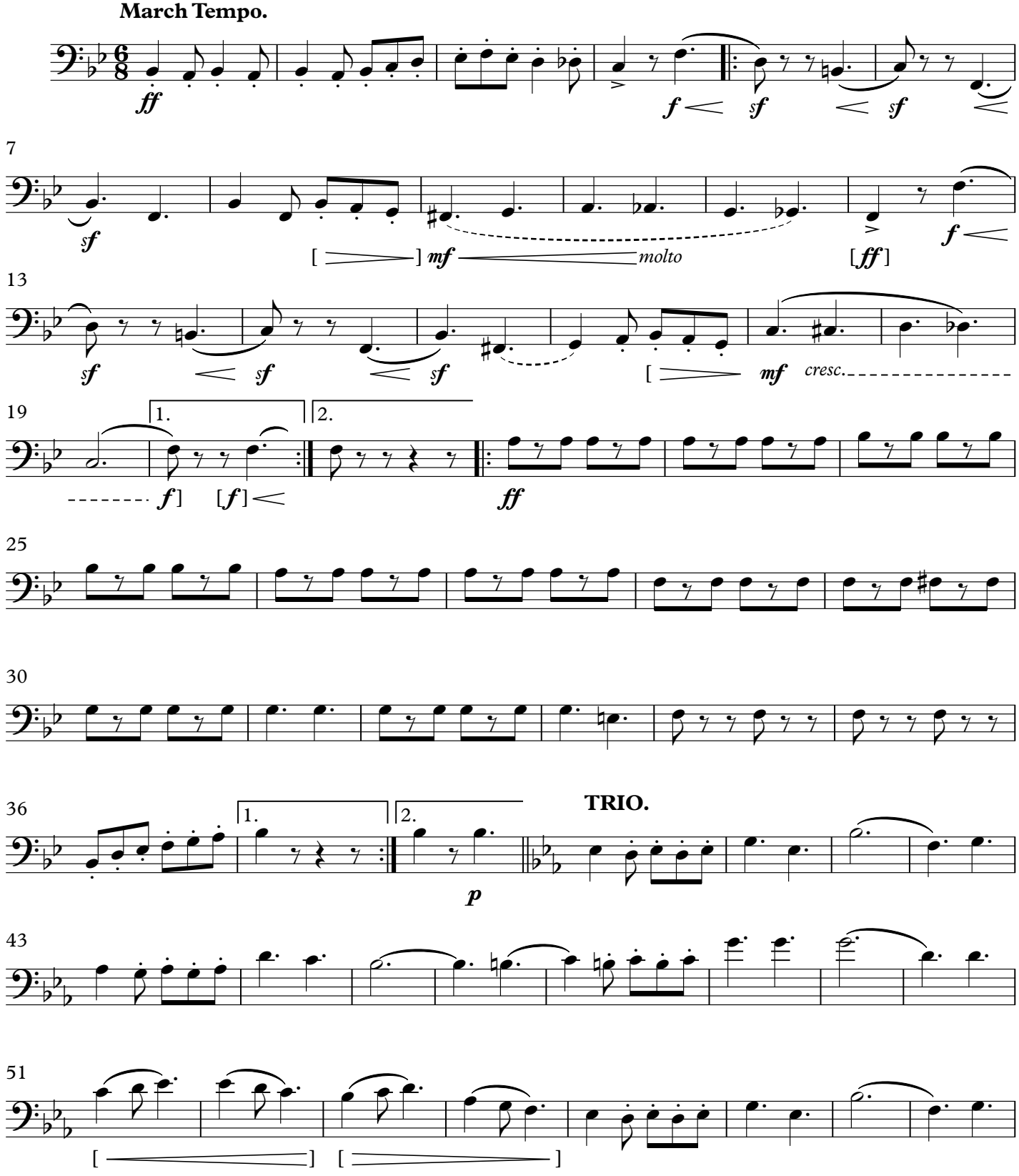
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

2nd Bassoon

JOHN PHILIP SOUSA



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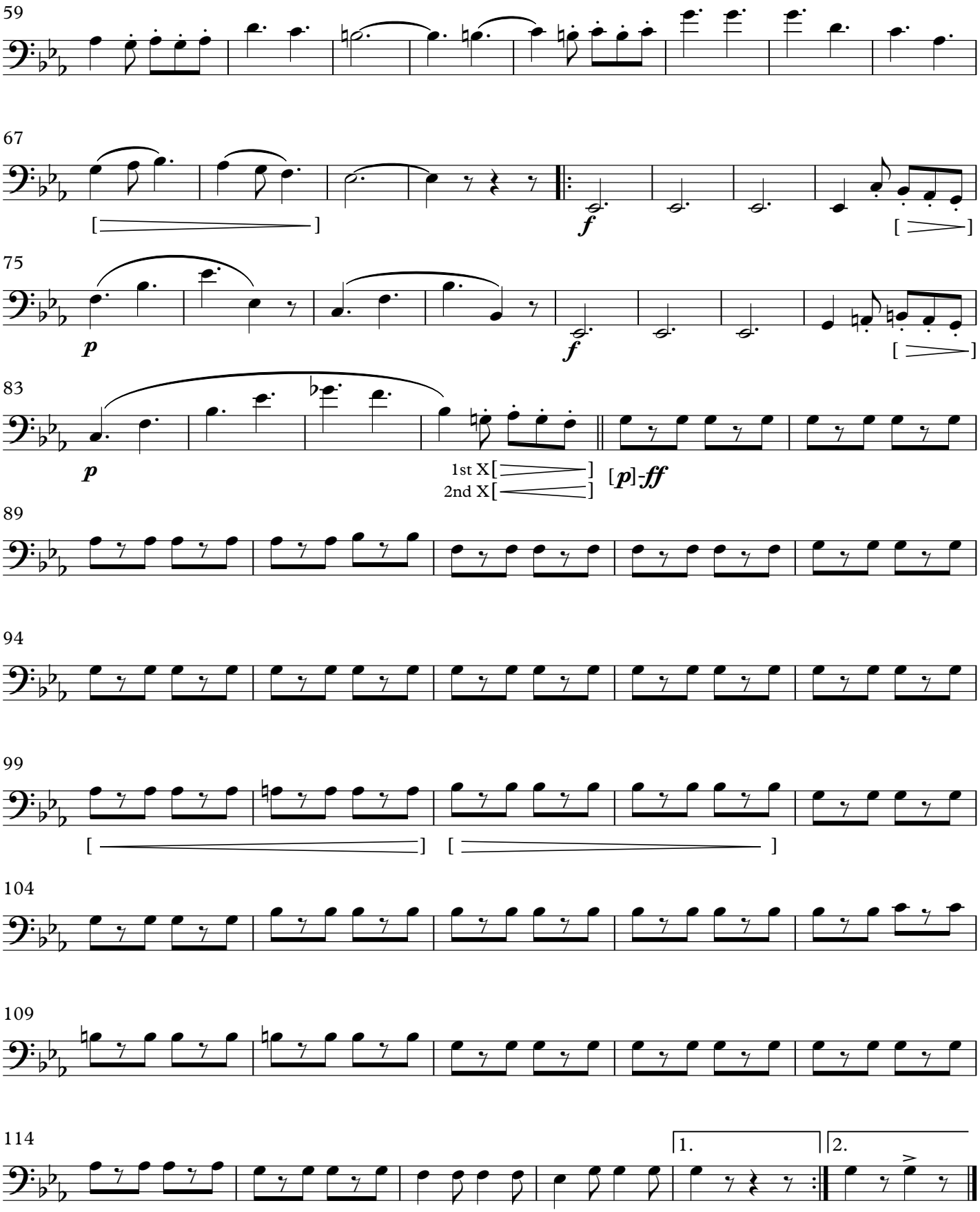
SESQUICENTENNIAL EXPOSITION MARCH

2nd Bassoon



March

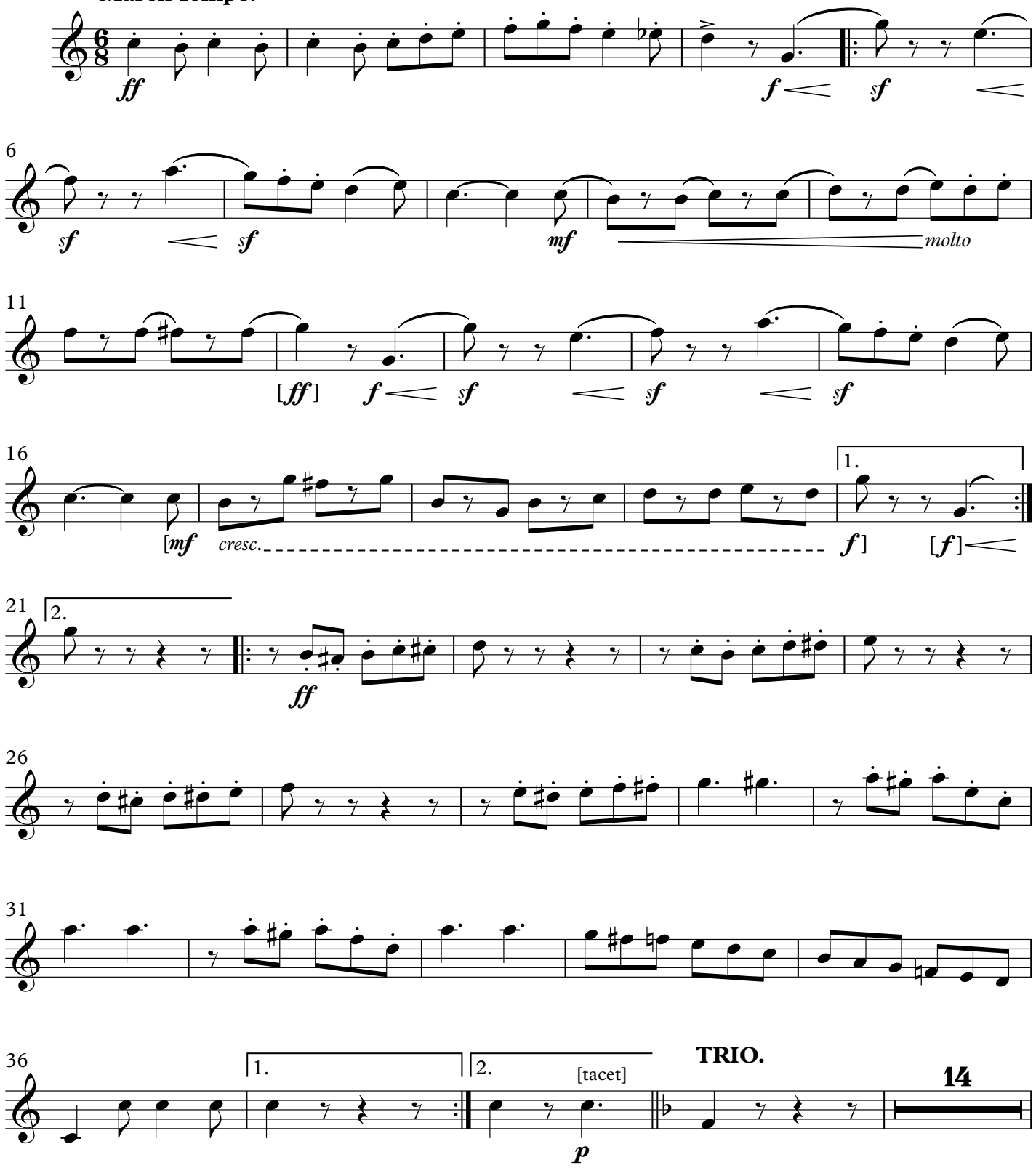
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Soprano Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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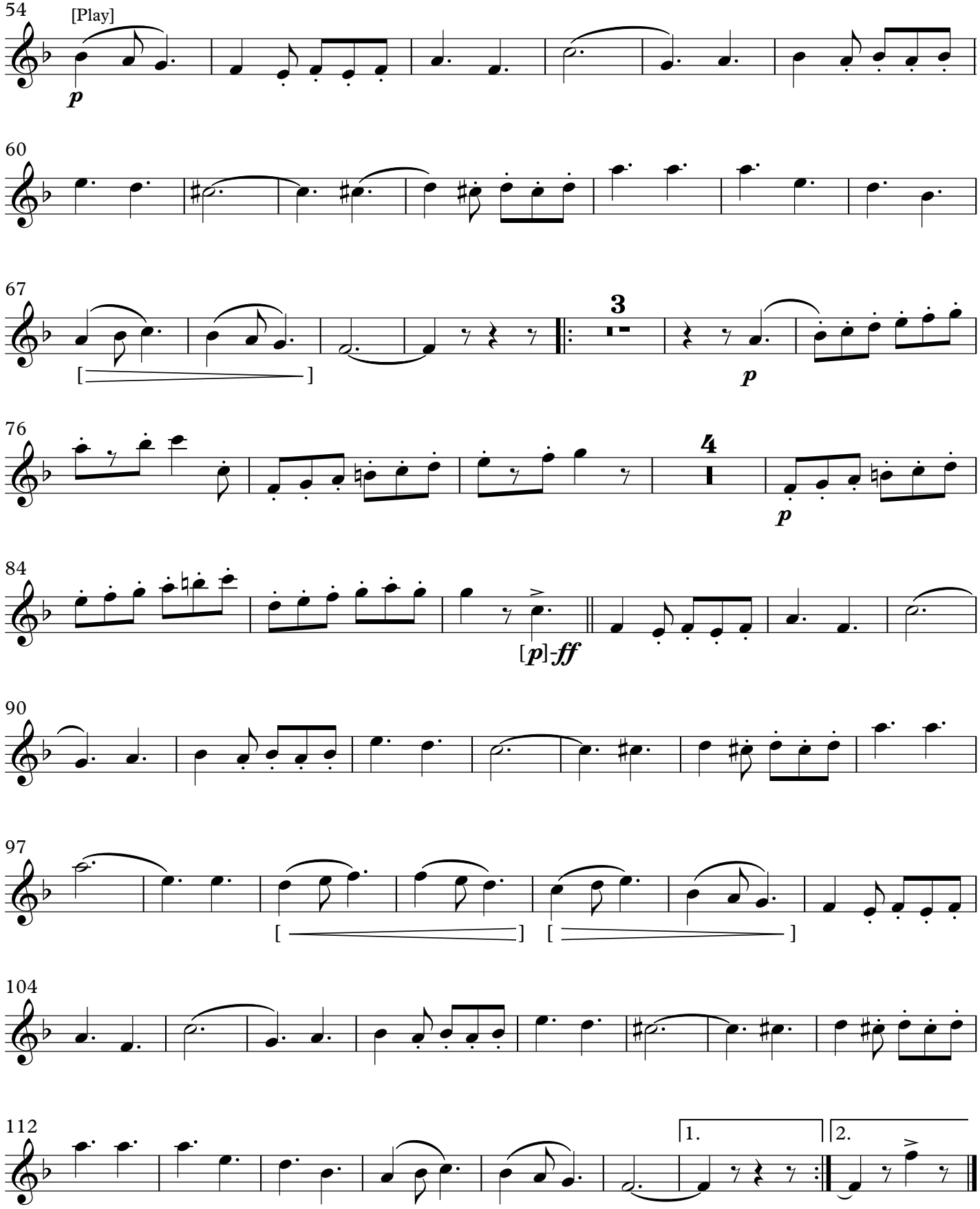
SESQUICENTENNIAL EXPOSITION MARCH

Soprano Saxophone



March

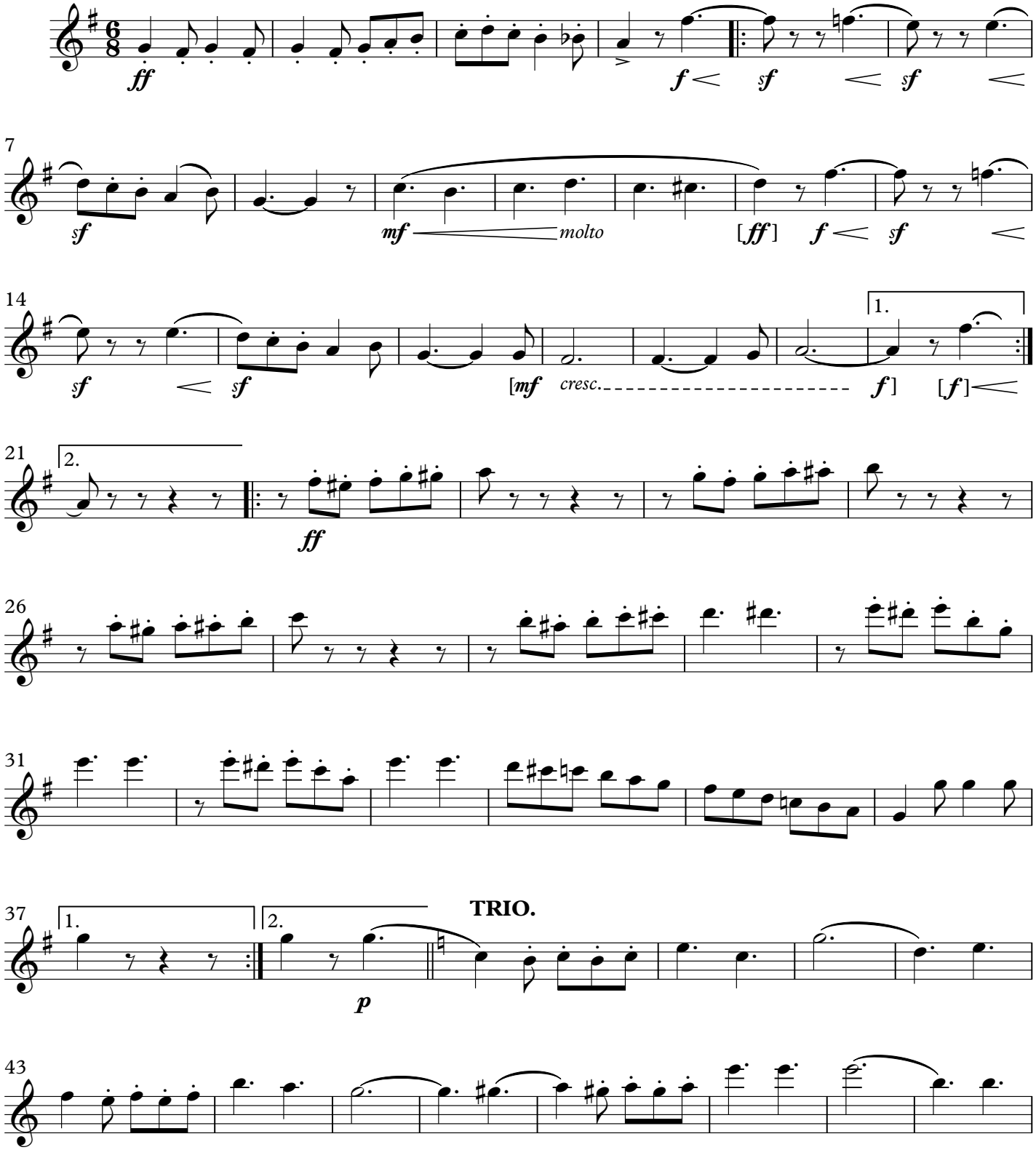
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.



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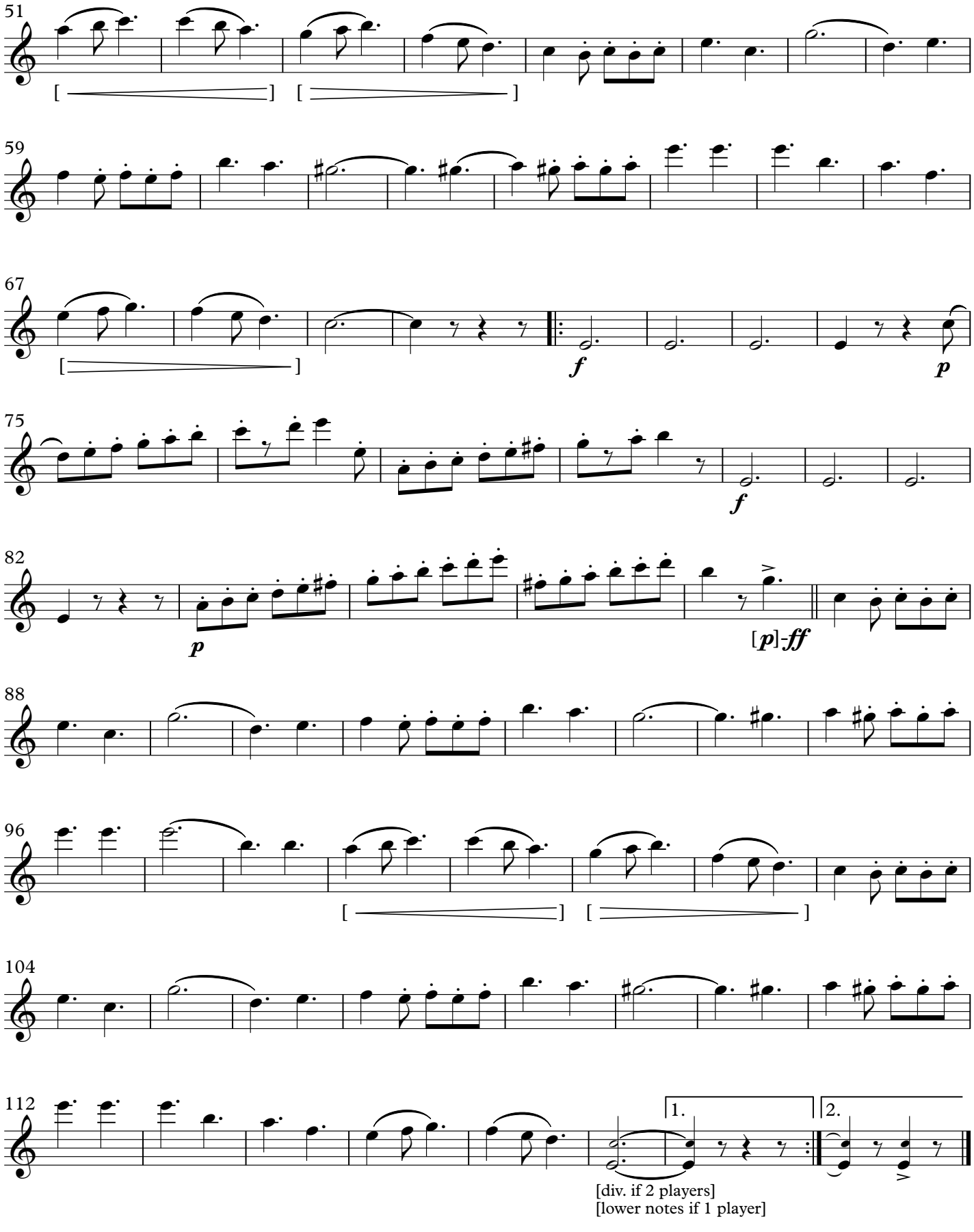
SESQUICENTENNIAL EXPOSITION MARCH

E♭ Alto Saxophone



March

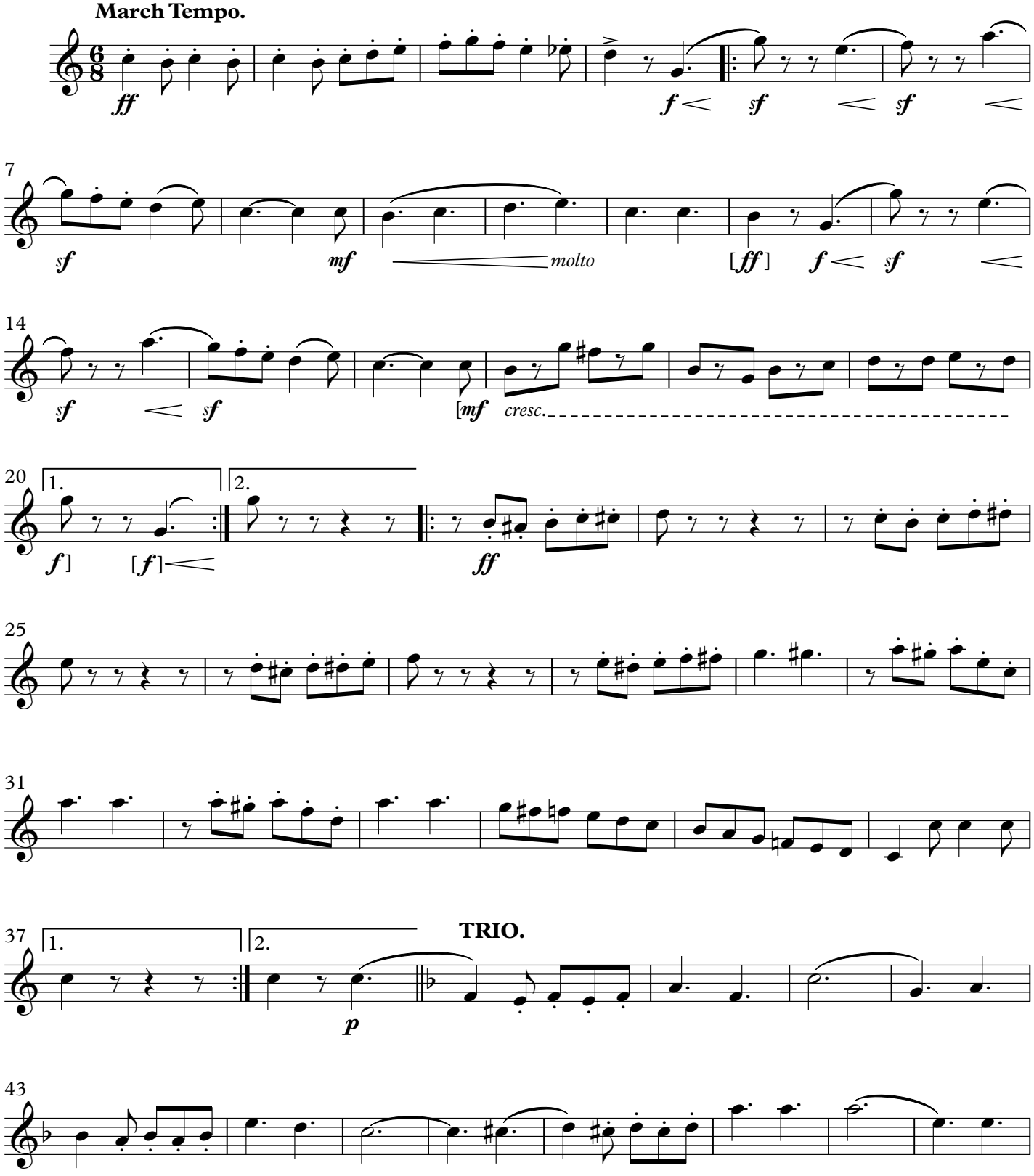
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.



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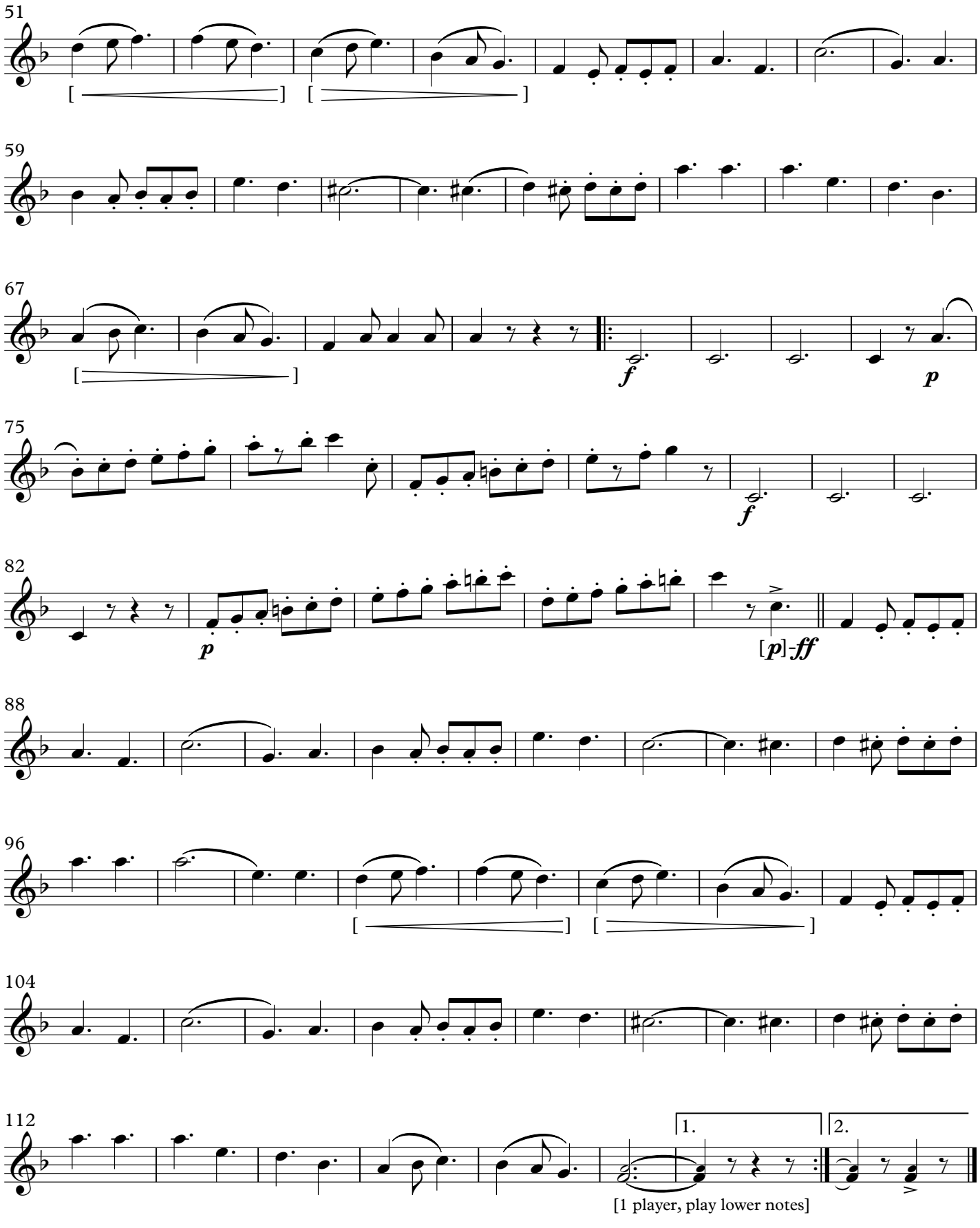
SESQUICENTENNIAL EXPOSITION MARCH

B♭ Tenor Saxophone



March

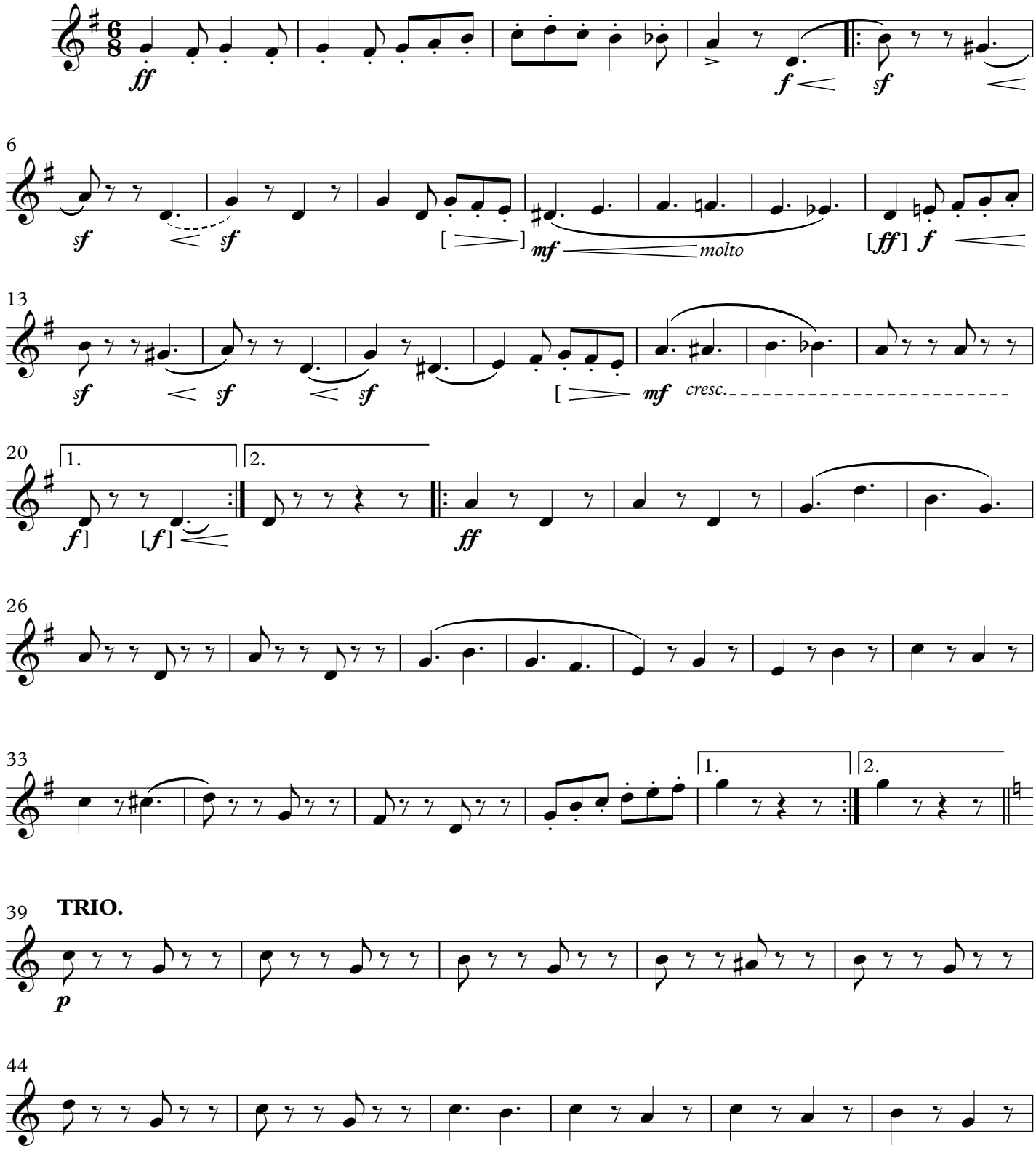
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.



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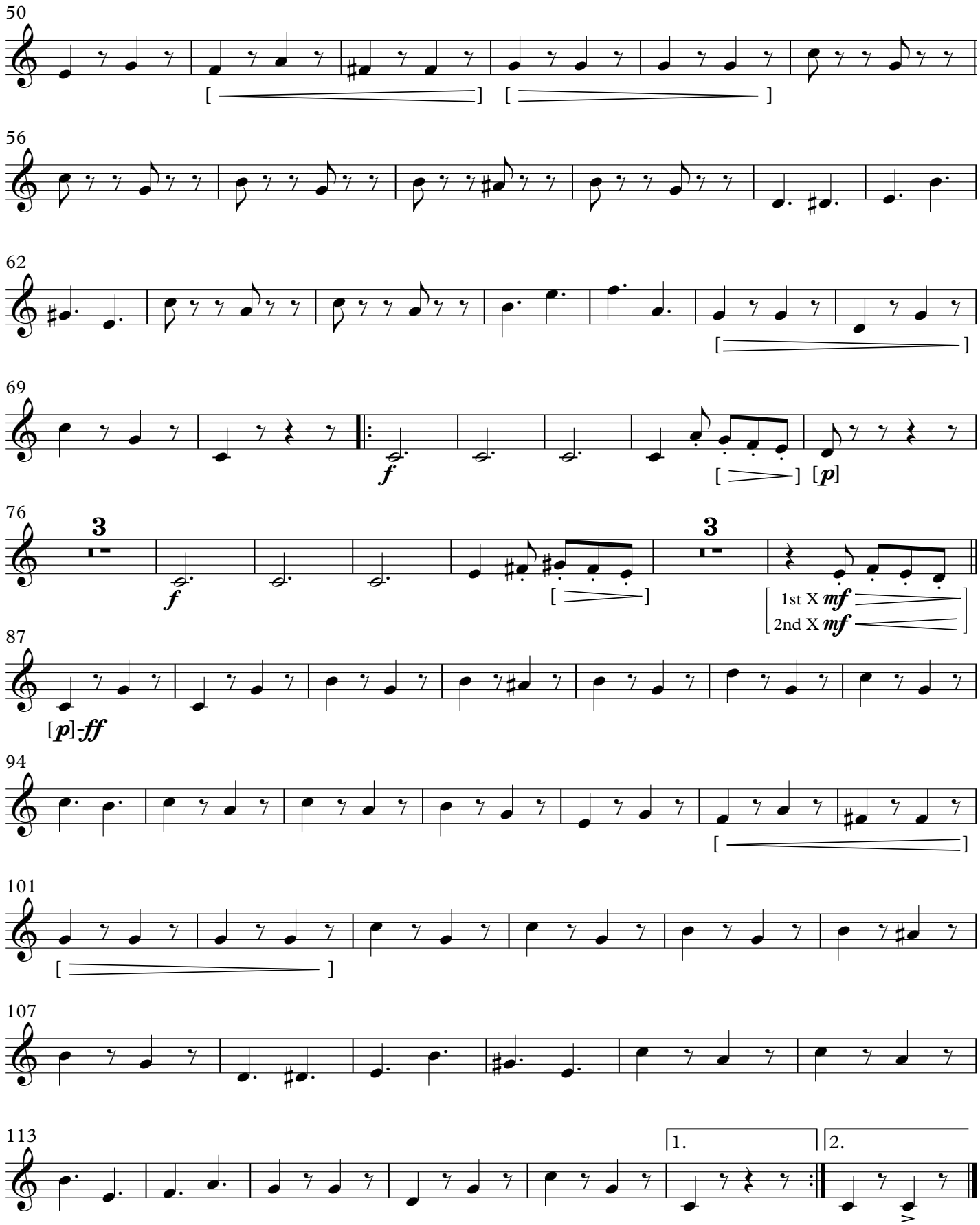
SESQUICENTENNIAL EXPOSITION MARCH

E♭ Baritone Saxophone



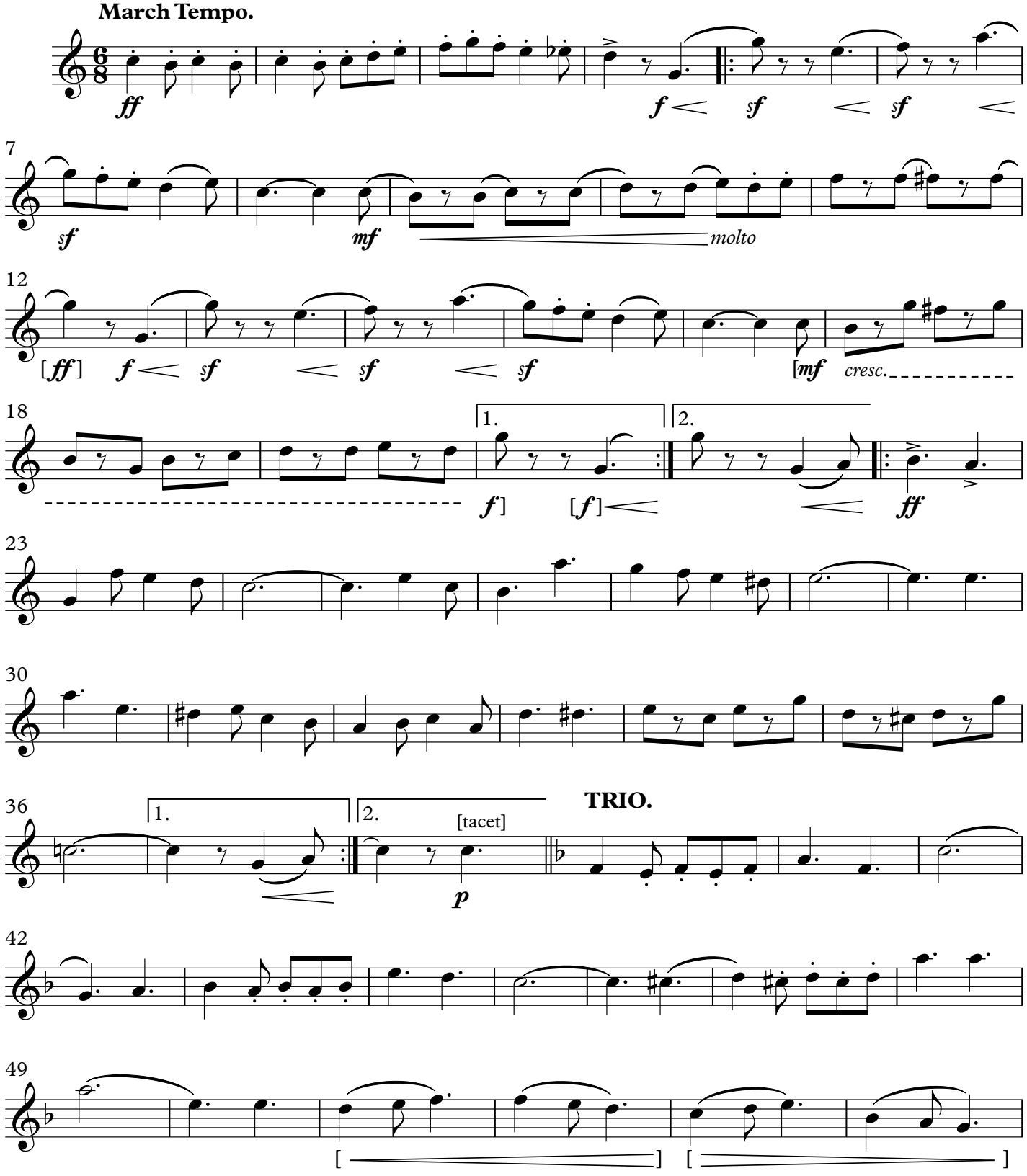
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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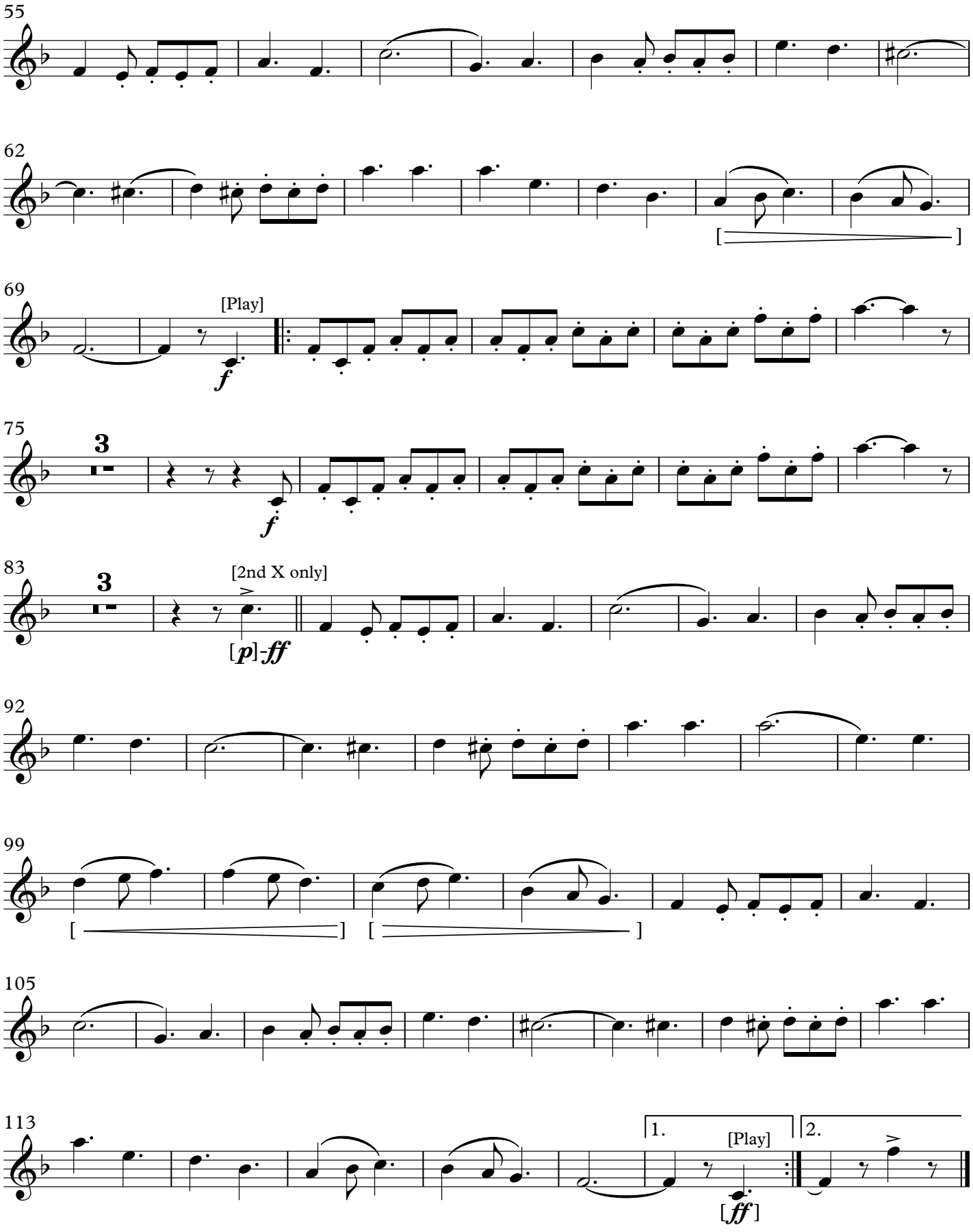
SESQUICENTENNIAL EXPOSITION MARCH

Solo B♭ Cornet



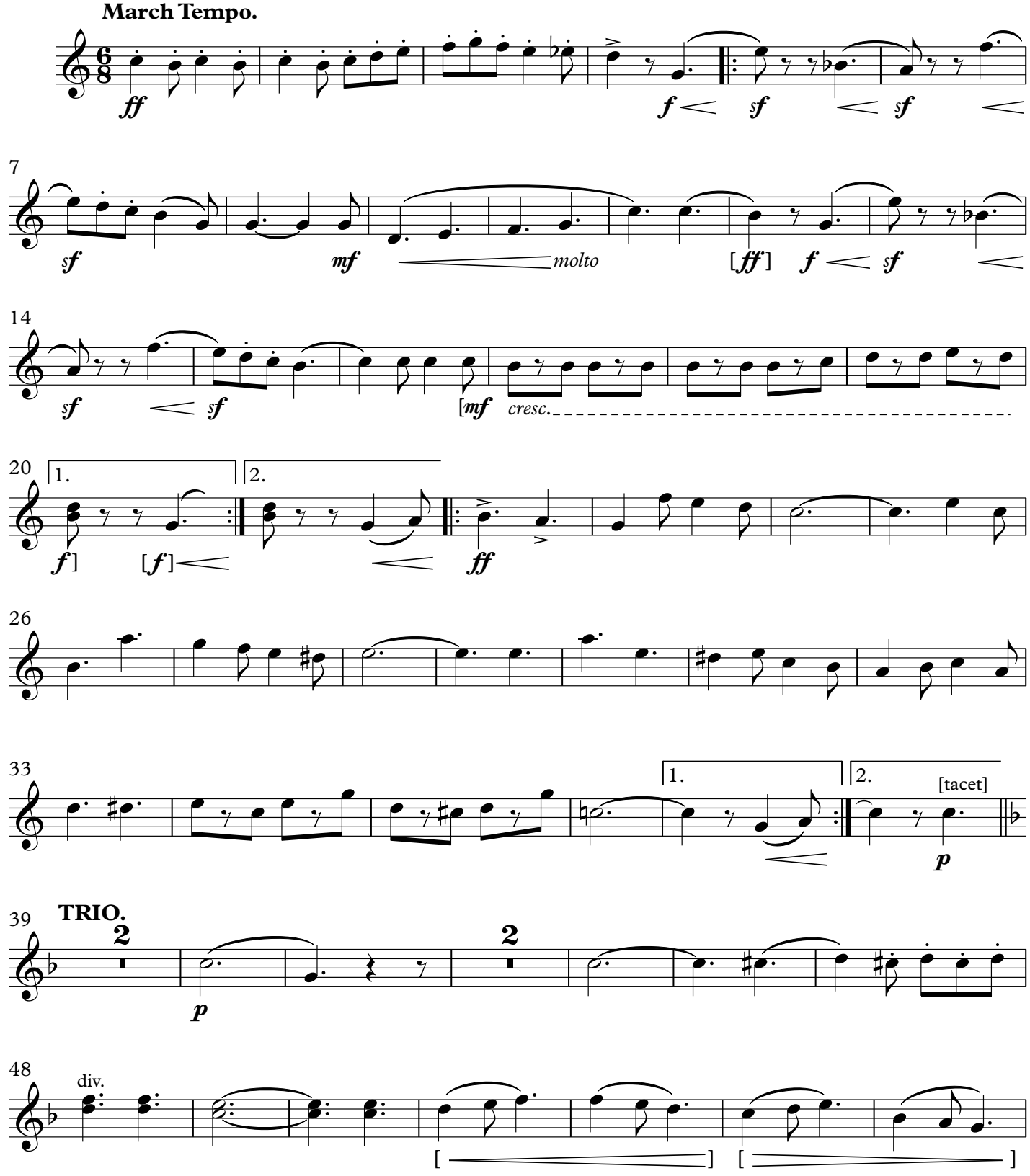
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

1st B♭ Cornet

JOHN PHILIP SOUSA



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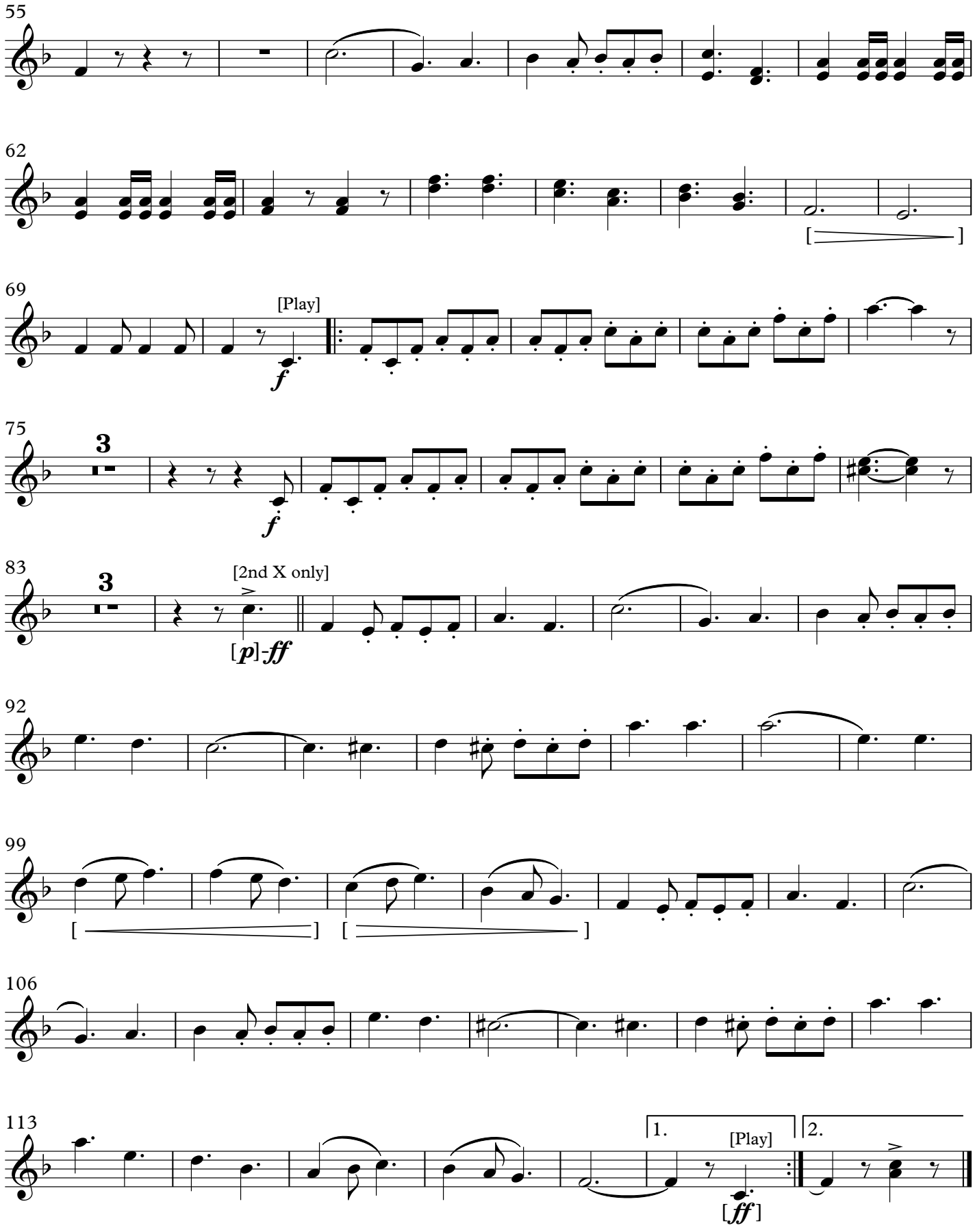
SESQUICENTENNIAL EXPOSITION MARCH

1st B♭ Cornet



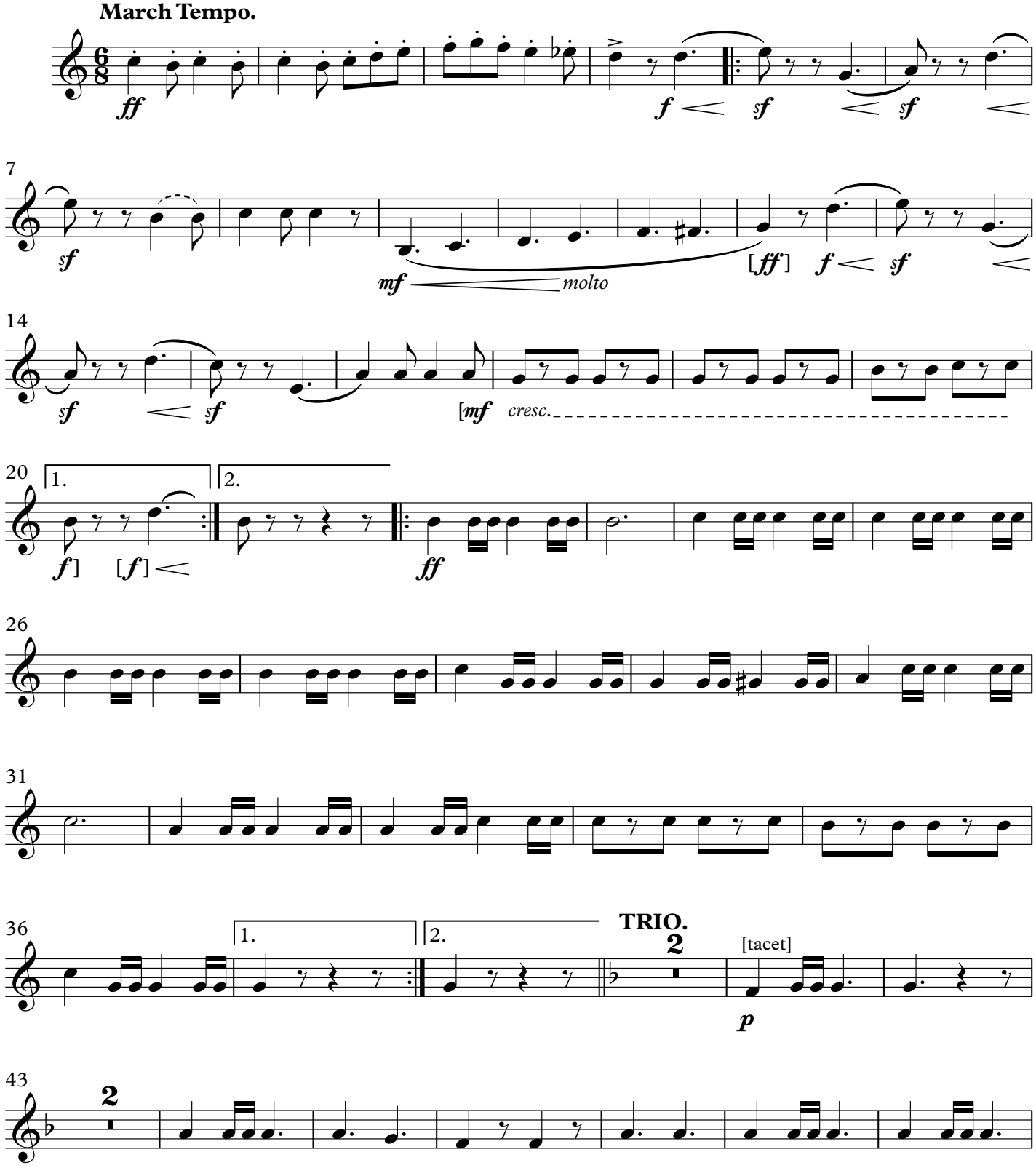
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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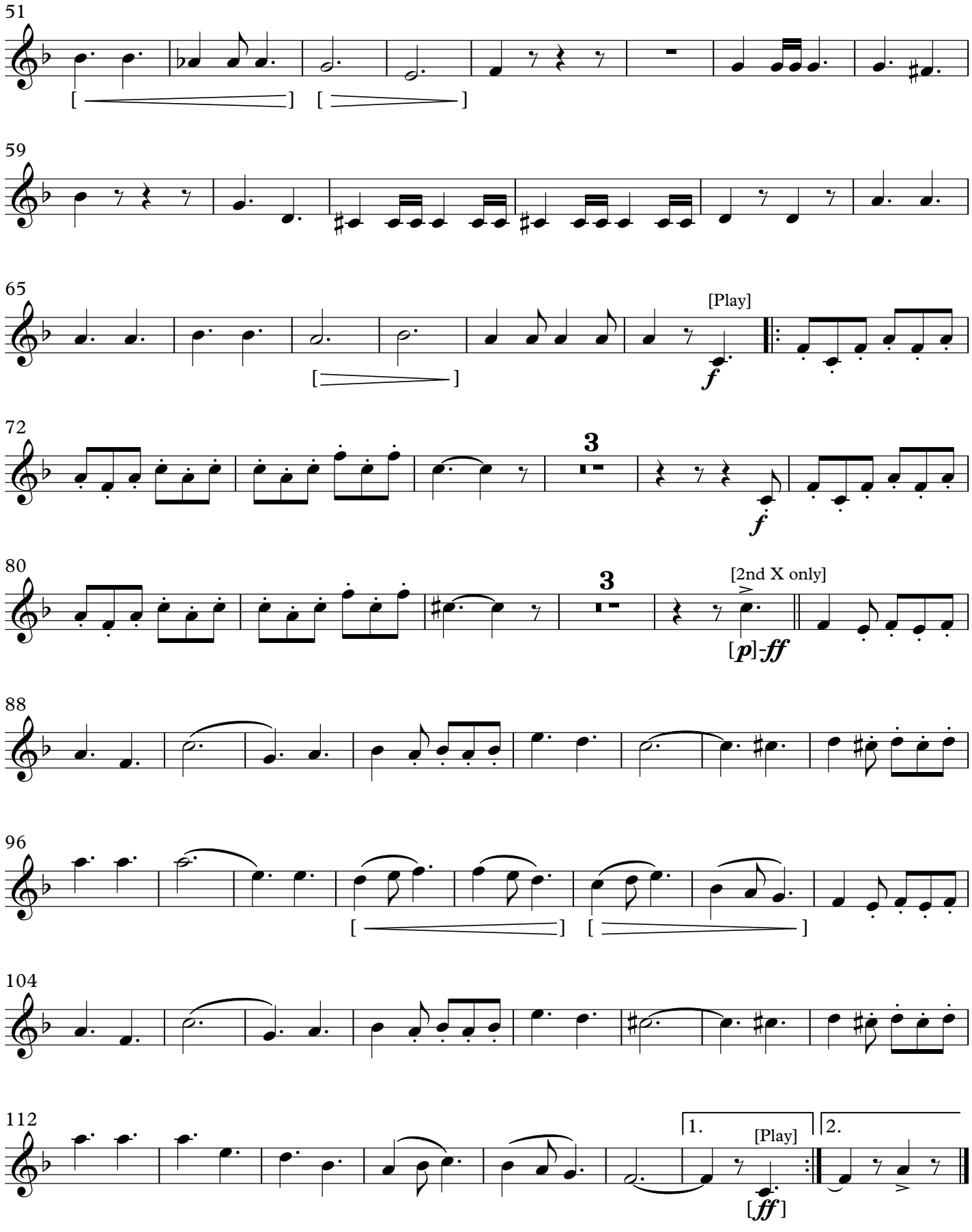
SESQUICENTENNIAL EXPOSITION MARCH

2nd B♭ Cornet



March

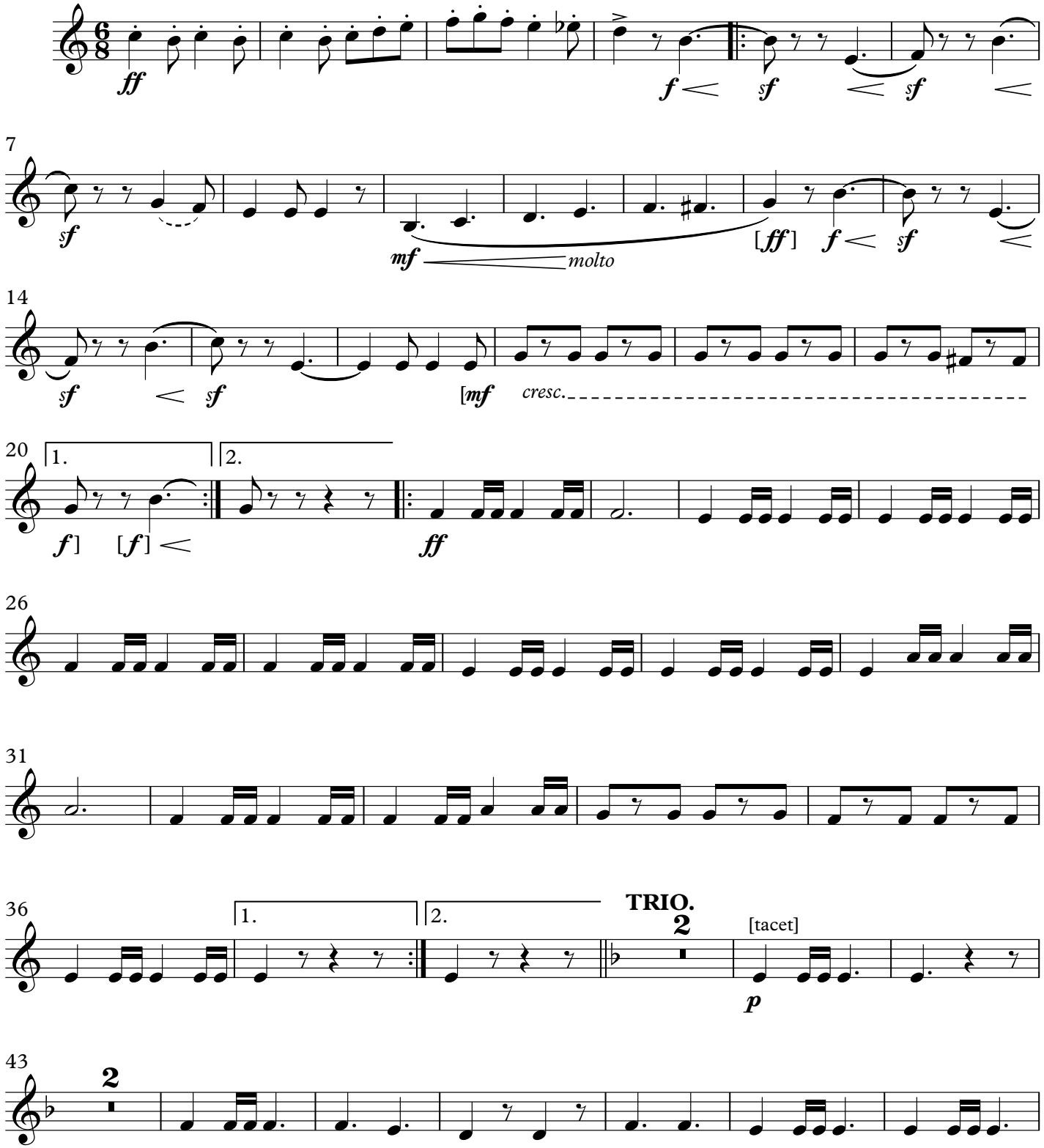
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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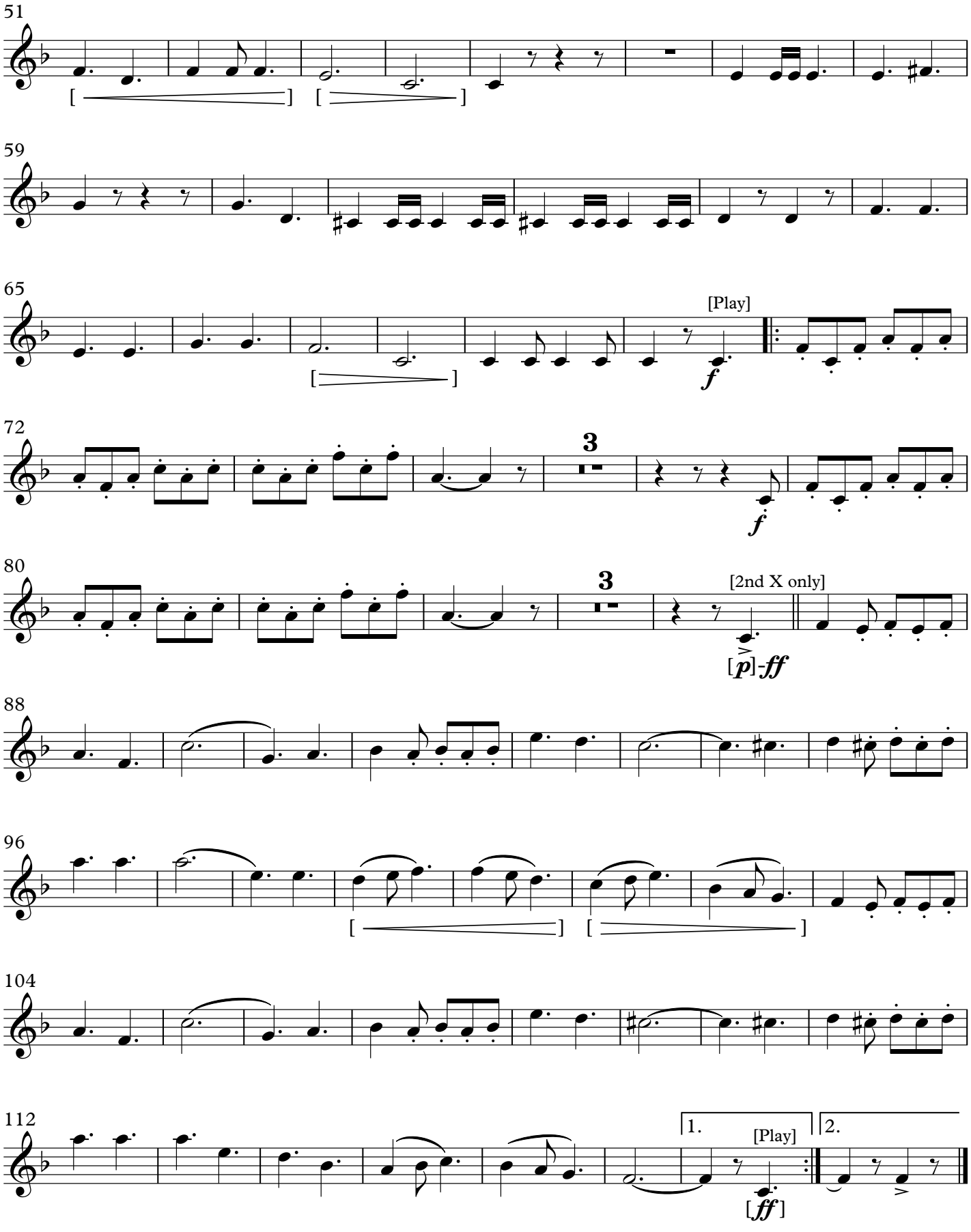
SESQUICENTENNIAL EXPOSITION MARCH

3rd B♭ Cornet



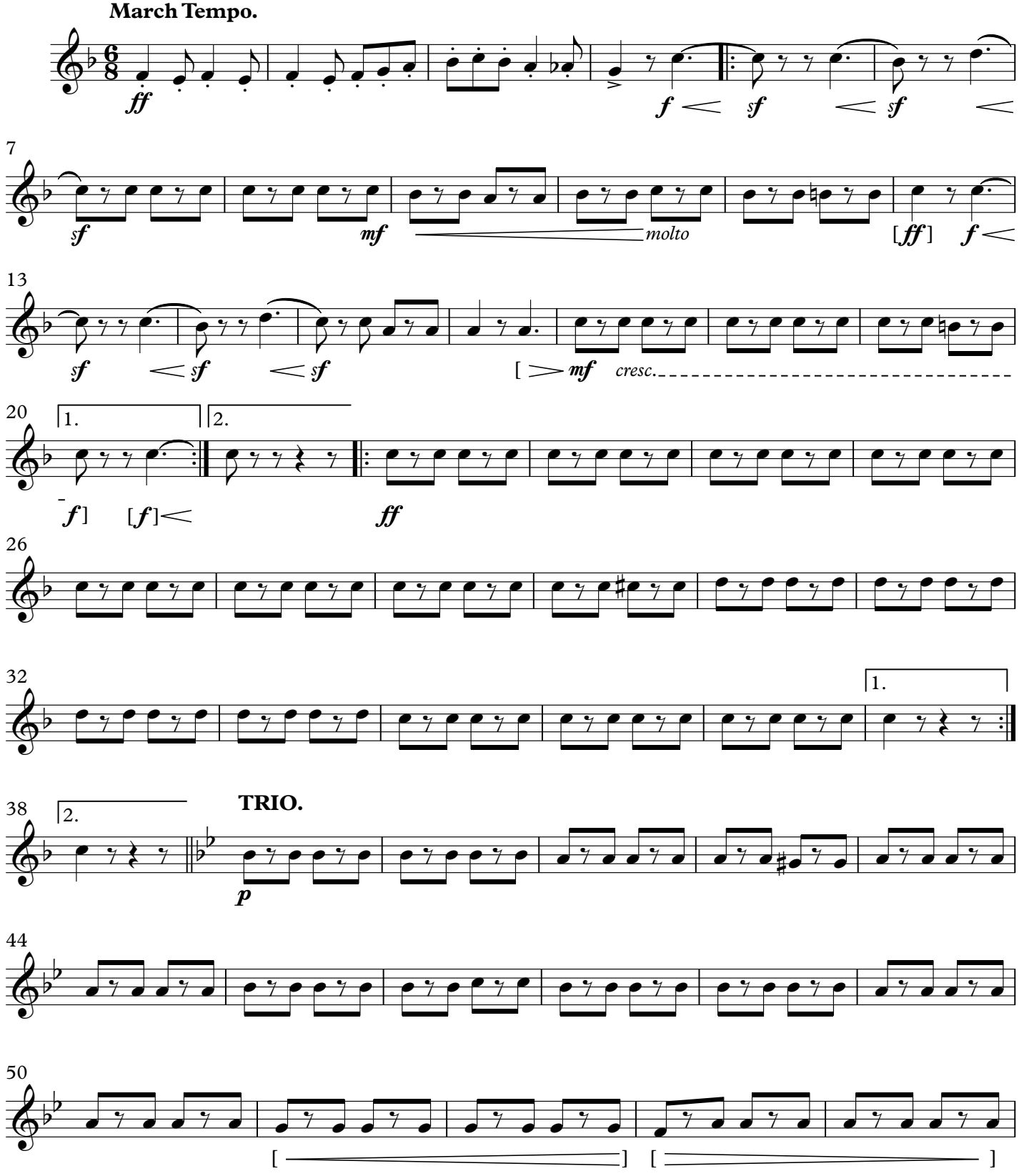
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

1st F Horn

JOHN PHILIP SOUSA



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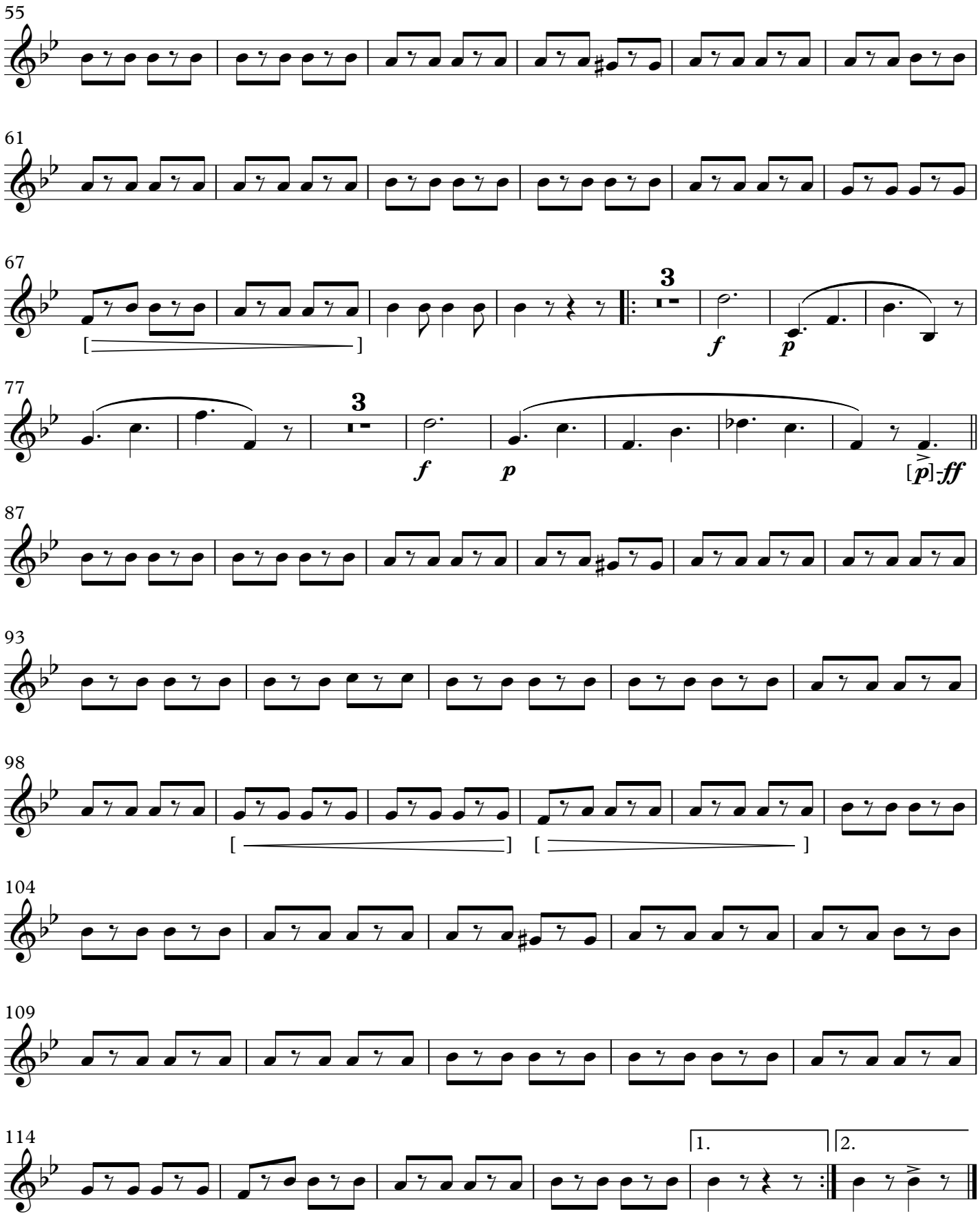
SESQUICENTENNIAL EXPOSITION MARCH

1st F Horn



March

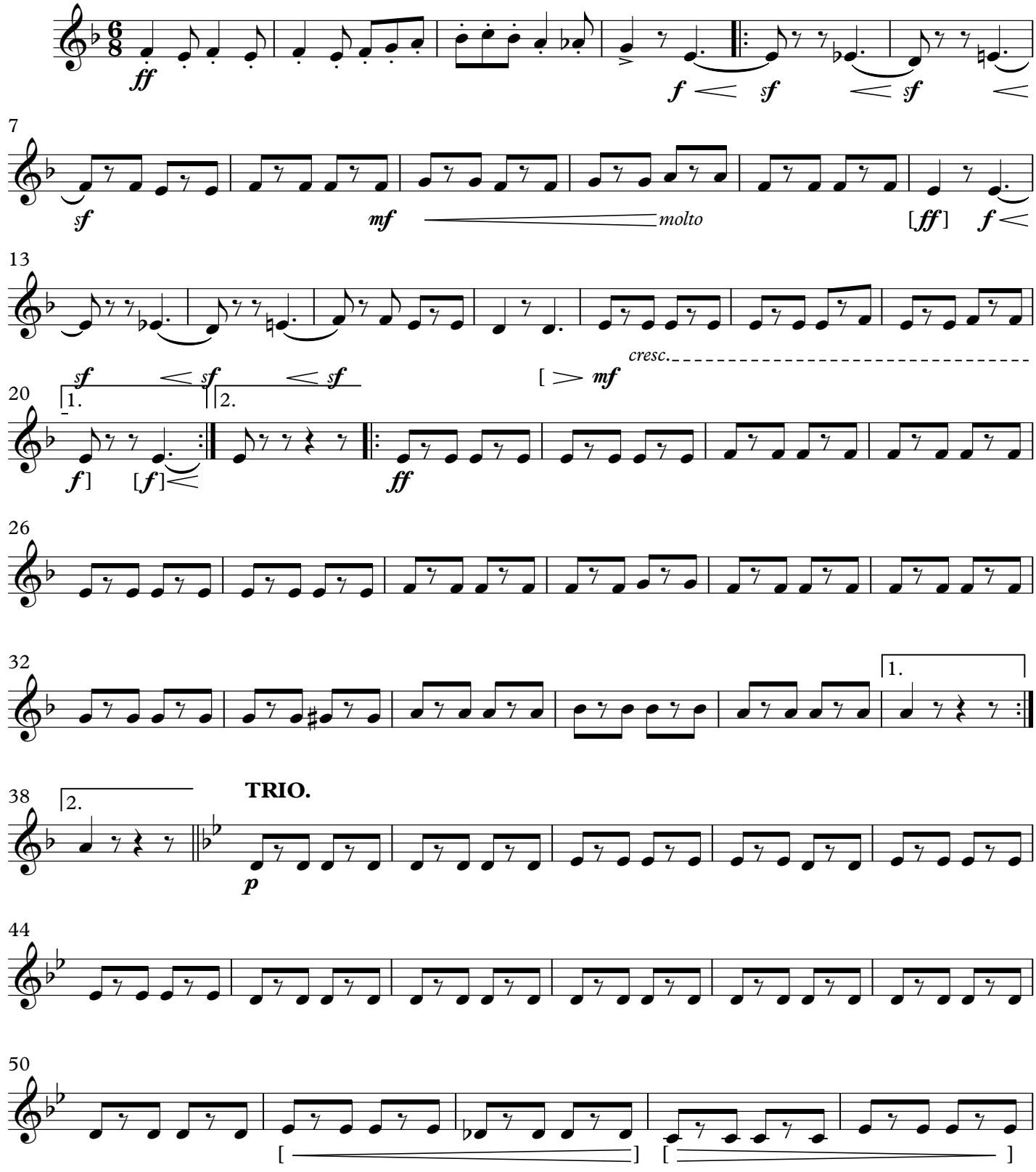
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.



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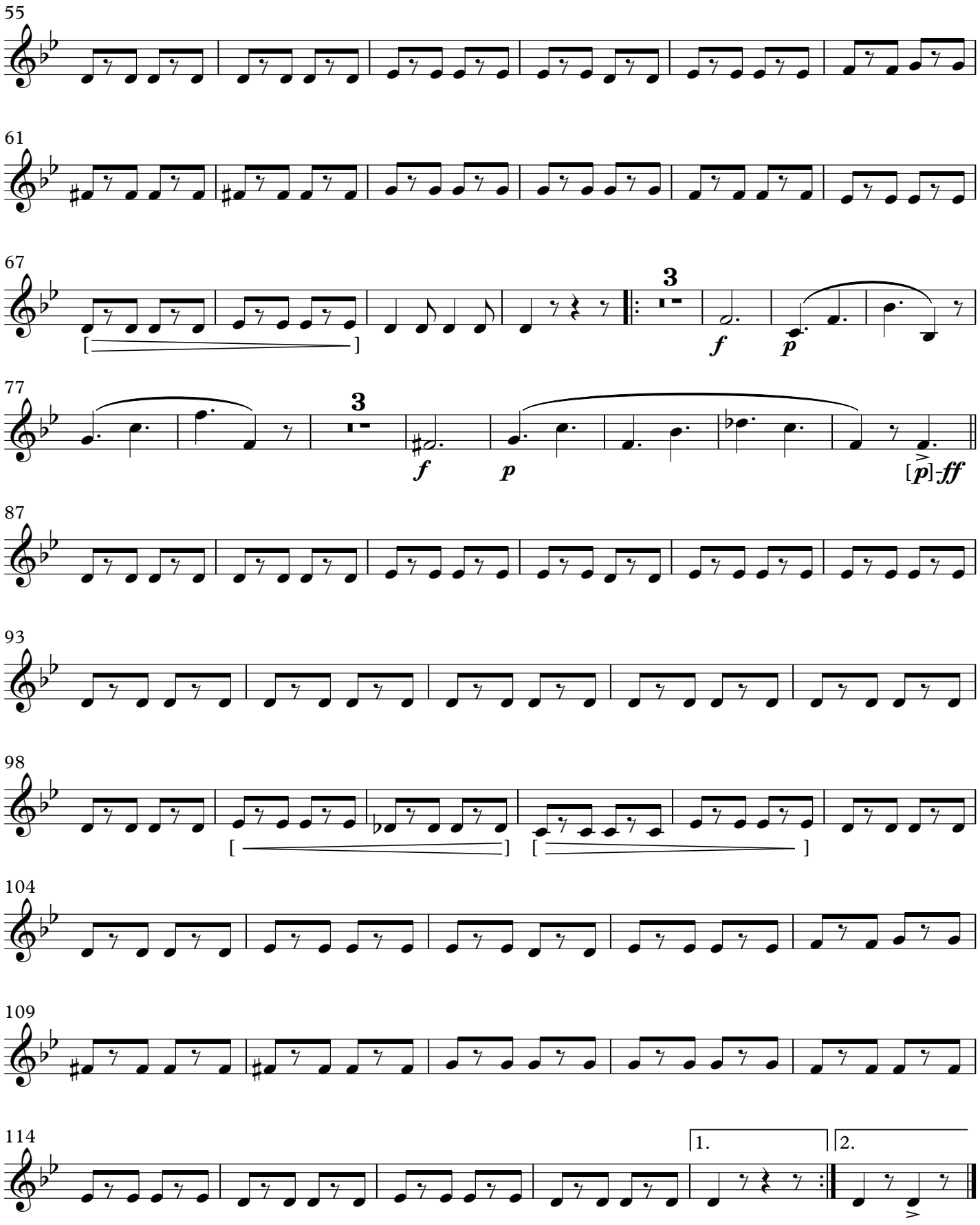
SESQUICENTENNIAL EXPOSITION MARCH

2nd F Horn



March

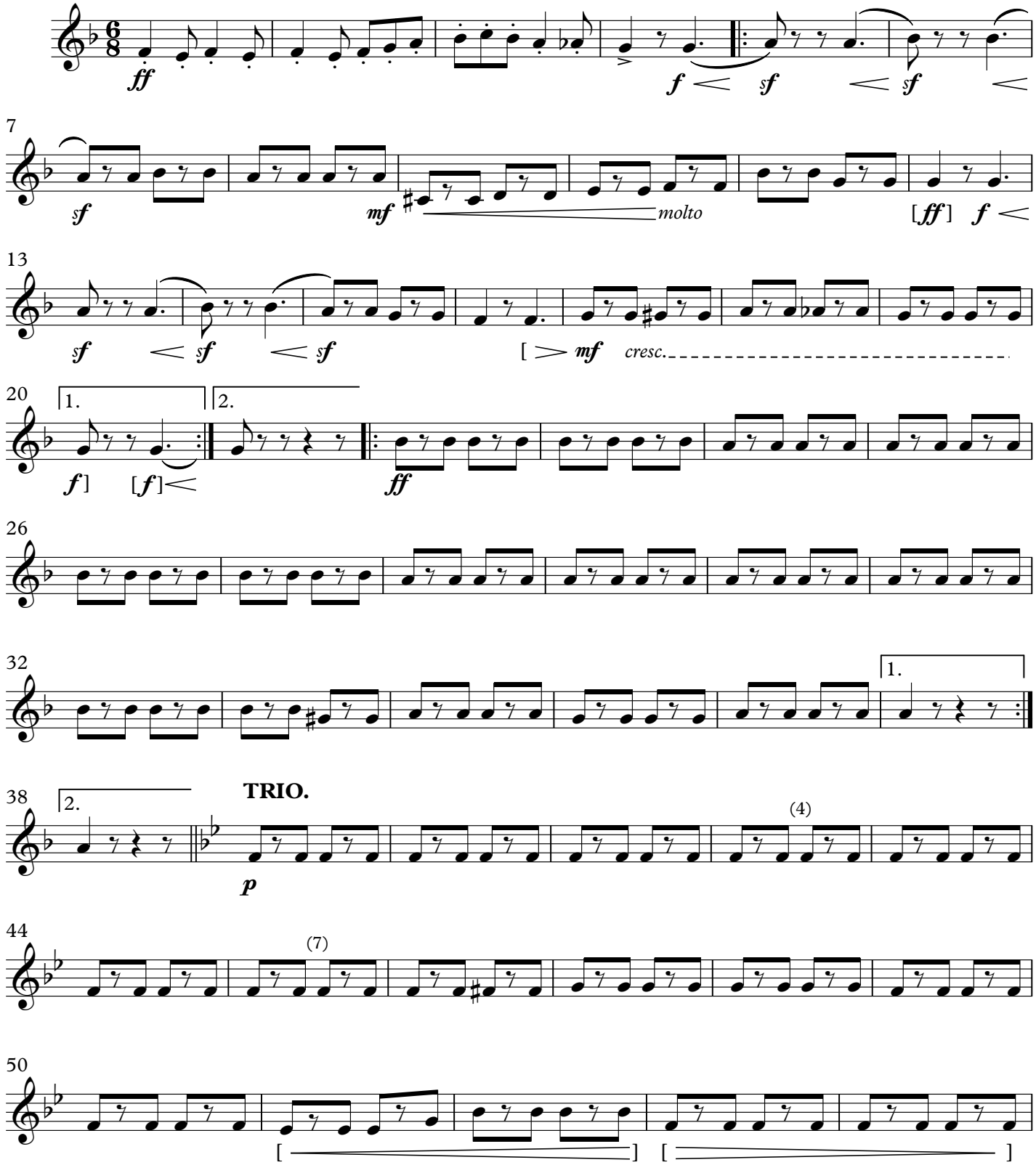
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

3rd F Horn

JOHN PHILIP SOUSA

March Tempo.



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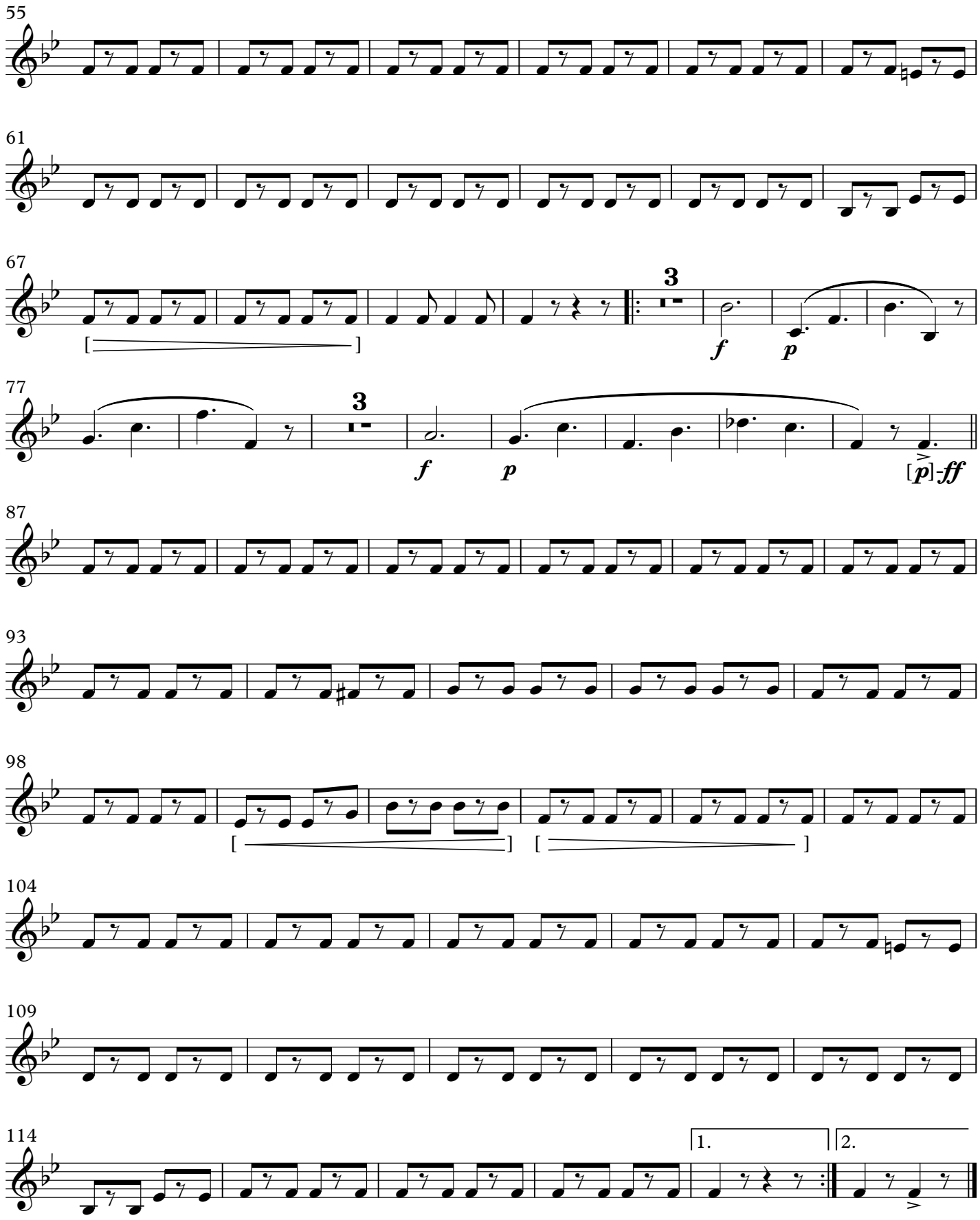
SESQUICENTENNIAL EXPOSITION MARCH

3rd F Horn



March

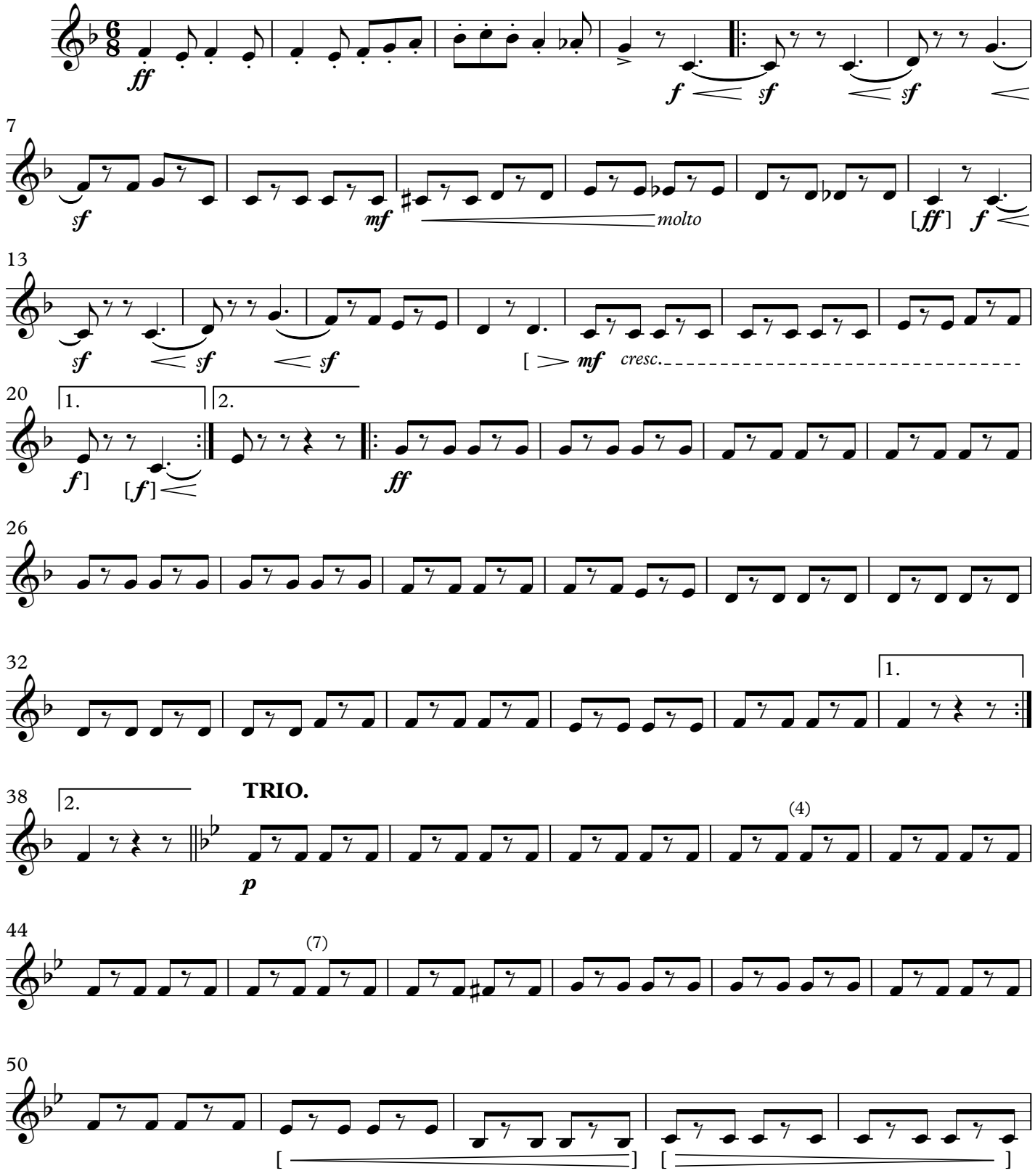
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

4th F Horn

JOHN PHILIP SOUSA

March Tempo.



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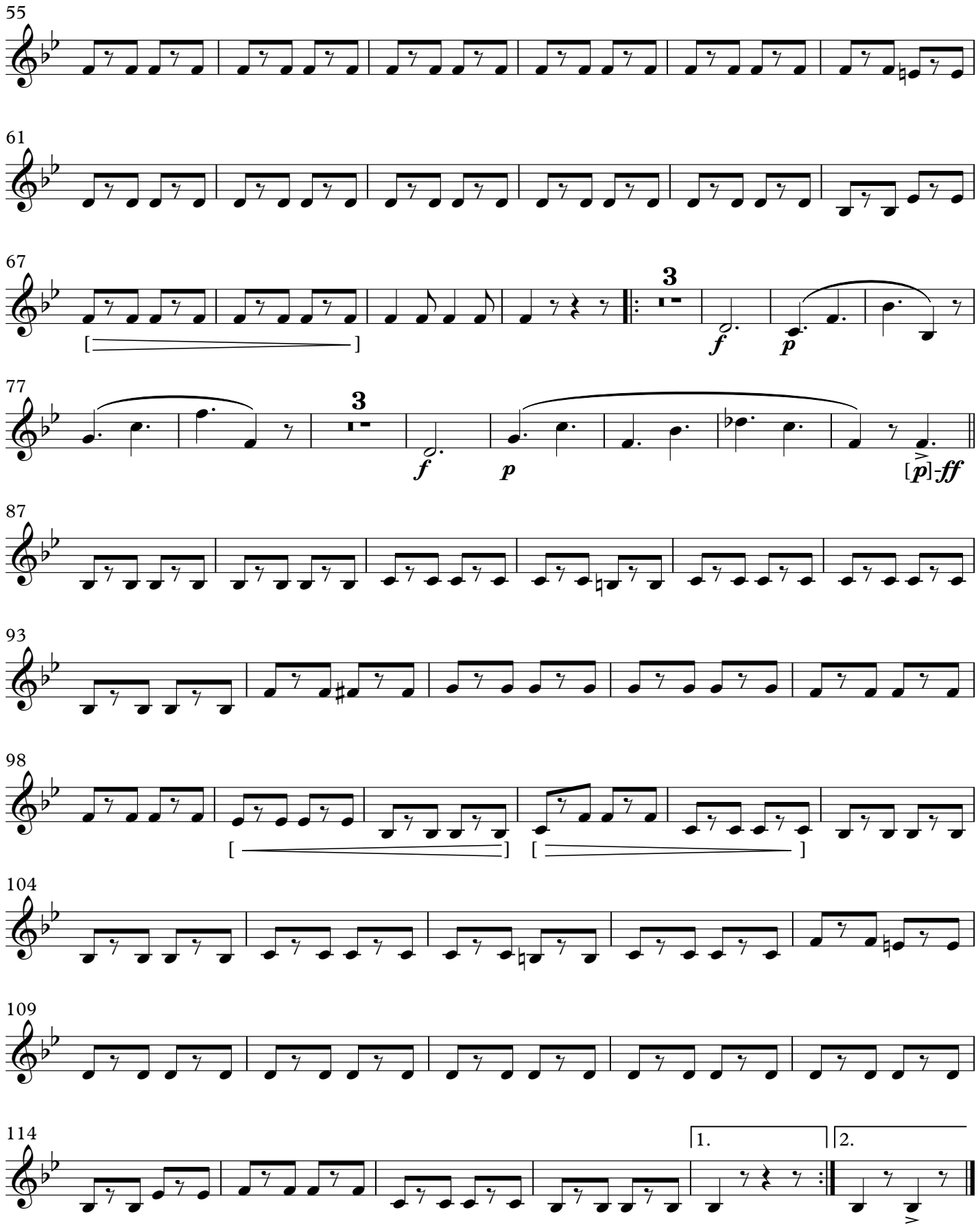
SESQUICENTENNIAL EXPOSITION MARCH

4th F Horn



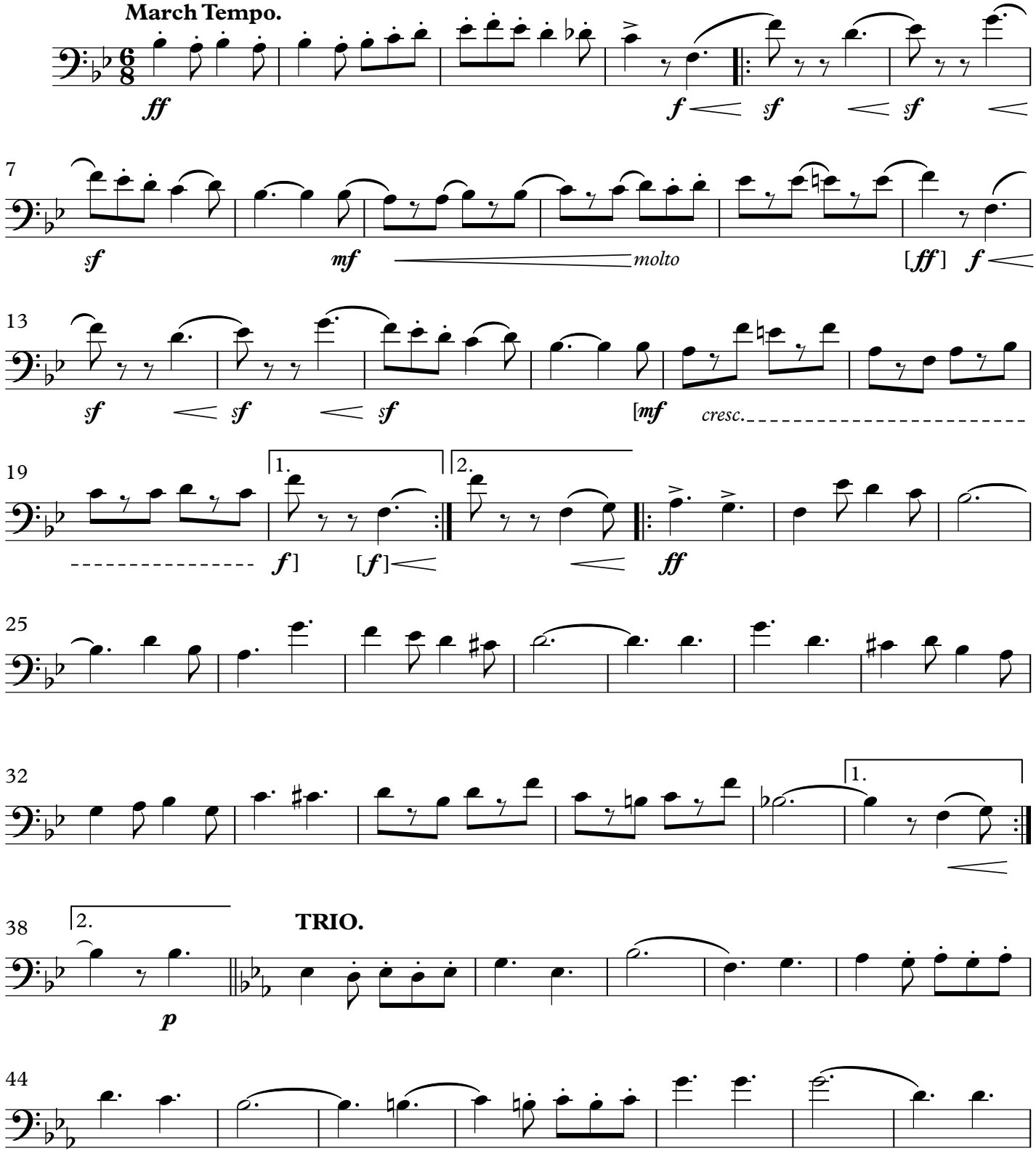
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Euphonium

JOHN PHILIP SOUSA



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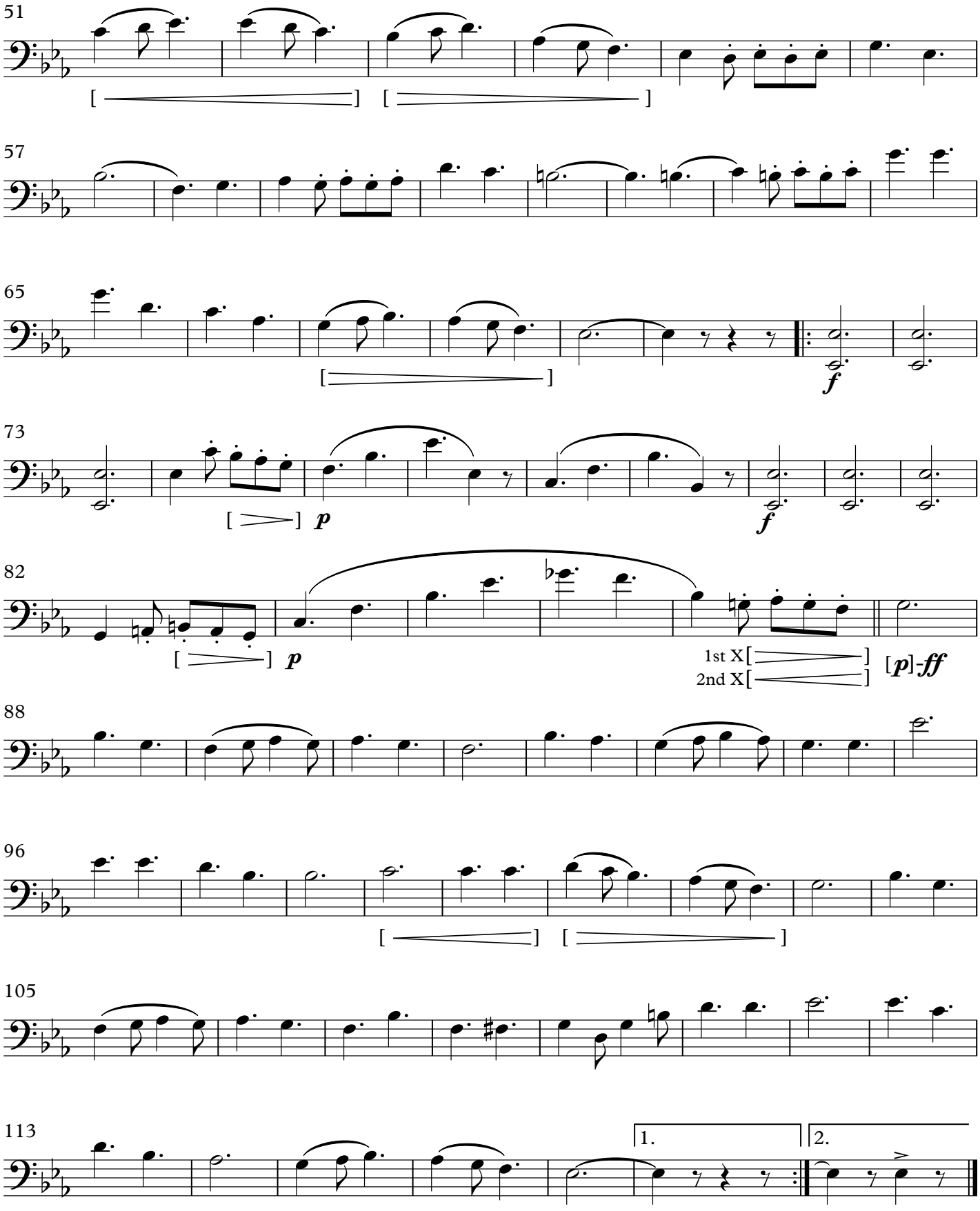
SESQUICENTENNIAL EXPOSITION MARCH

Euphonium



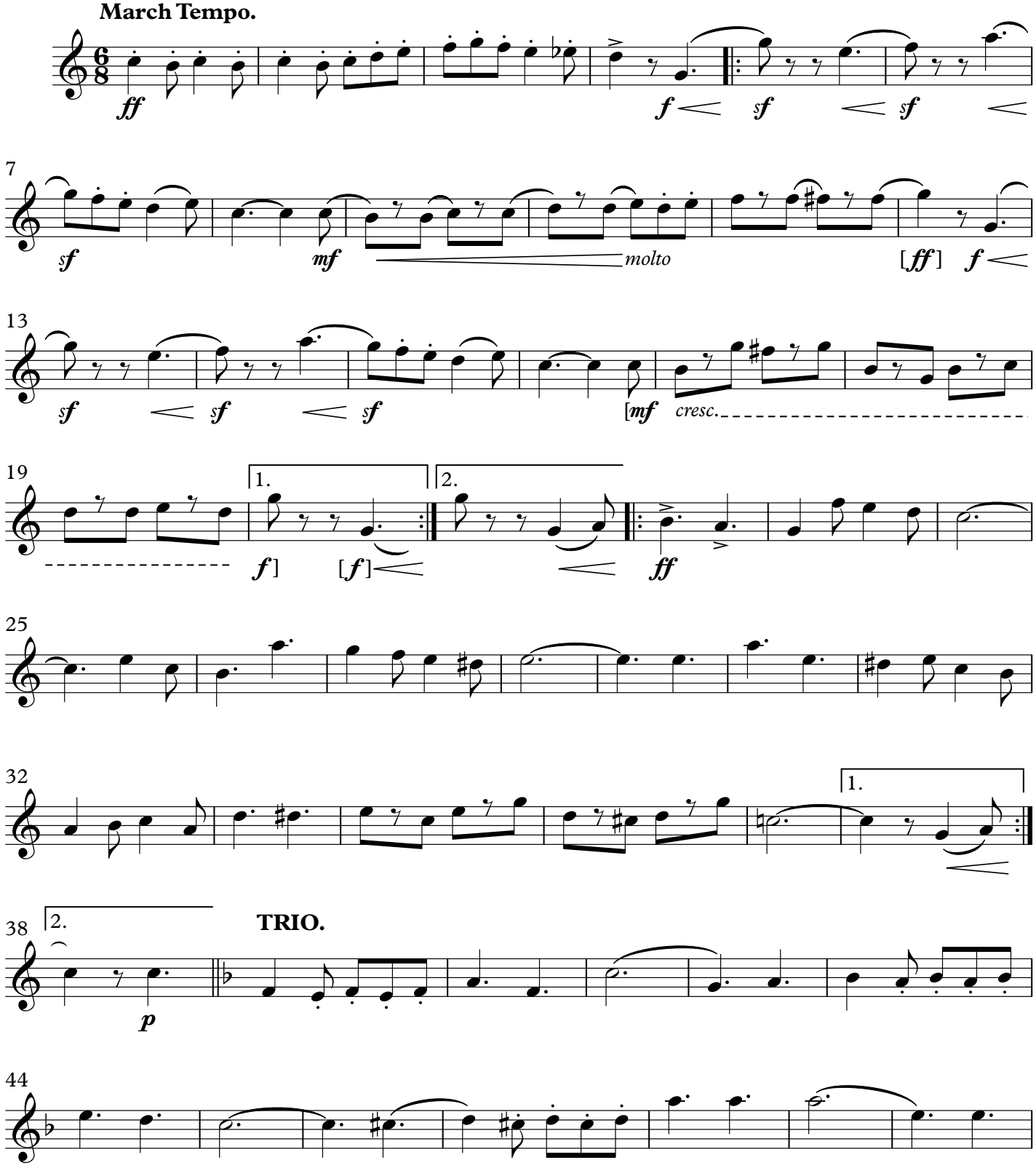
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Euphonium, T.C.

JOHN PHILIP SOUSA



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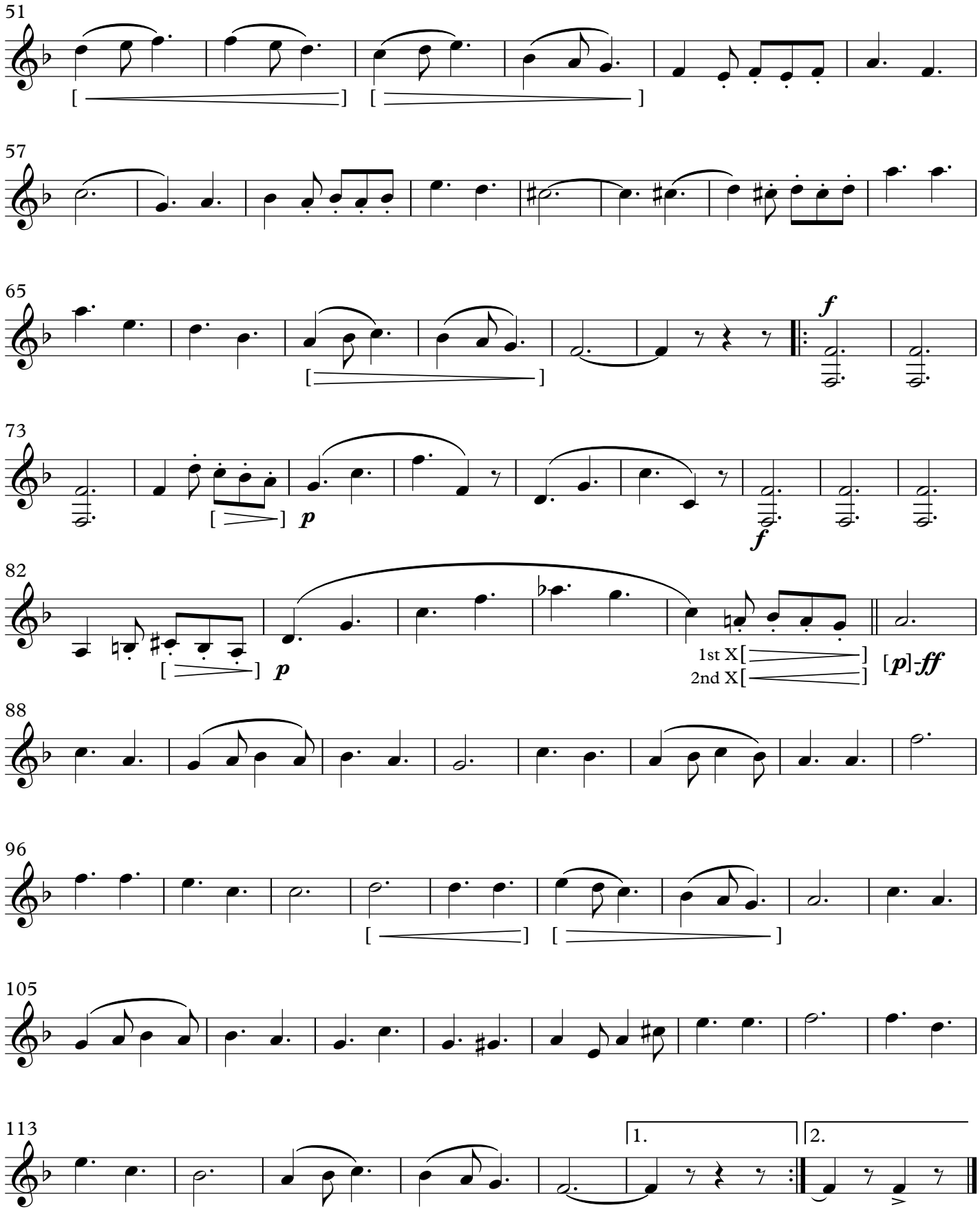
SESQUICENTENNIAL EXPOSITION MARCH

Euphonium, T.C.



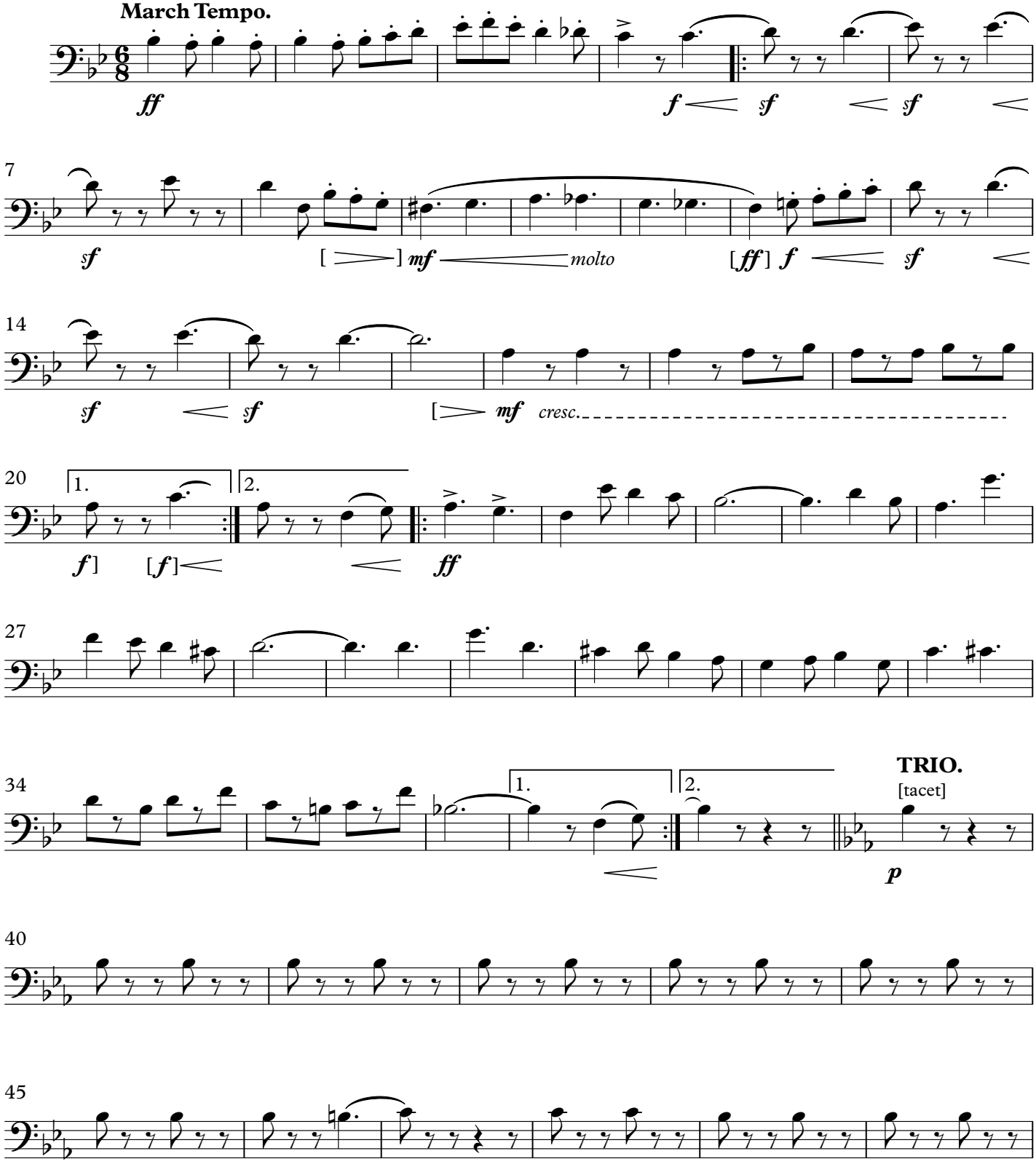
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

1st Trombone

JOHN PHILIP SOUSA



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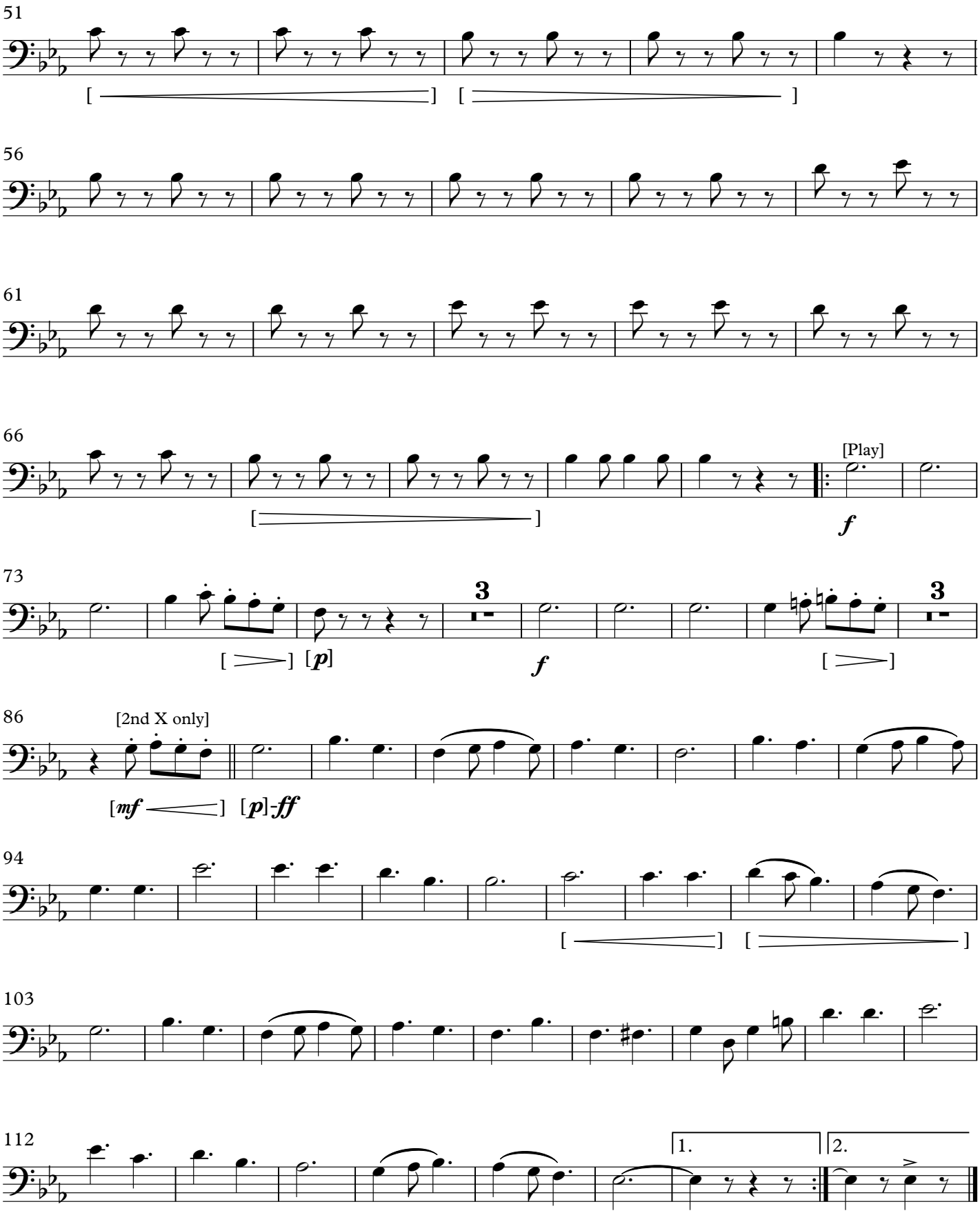
SESQUICENTENNIAL EXPOSITION MARCH

1st Trombone



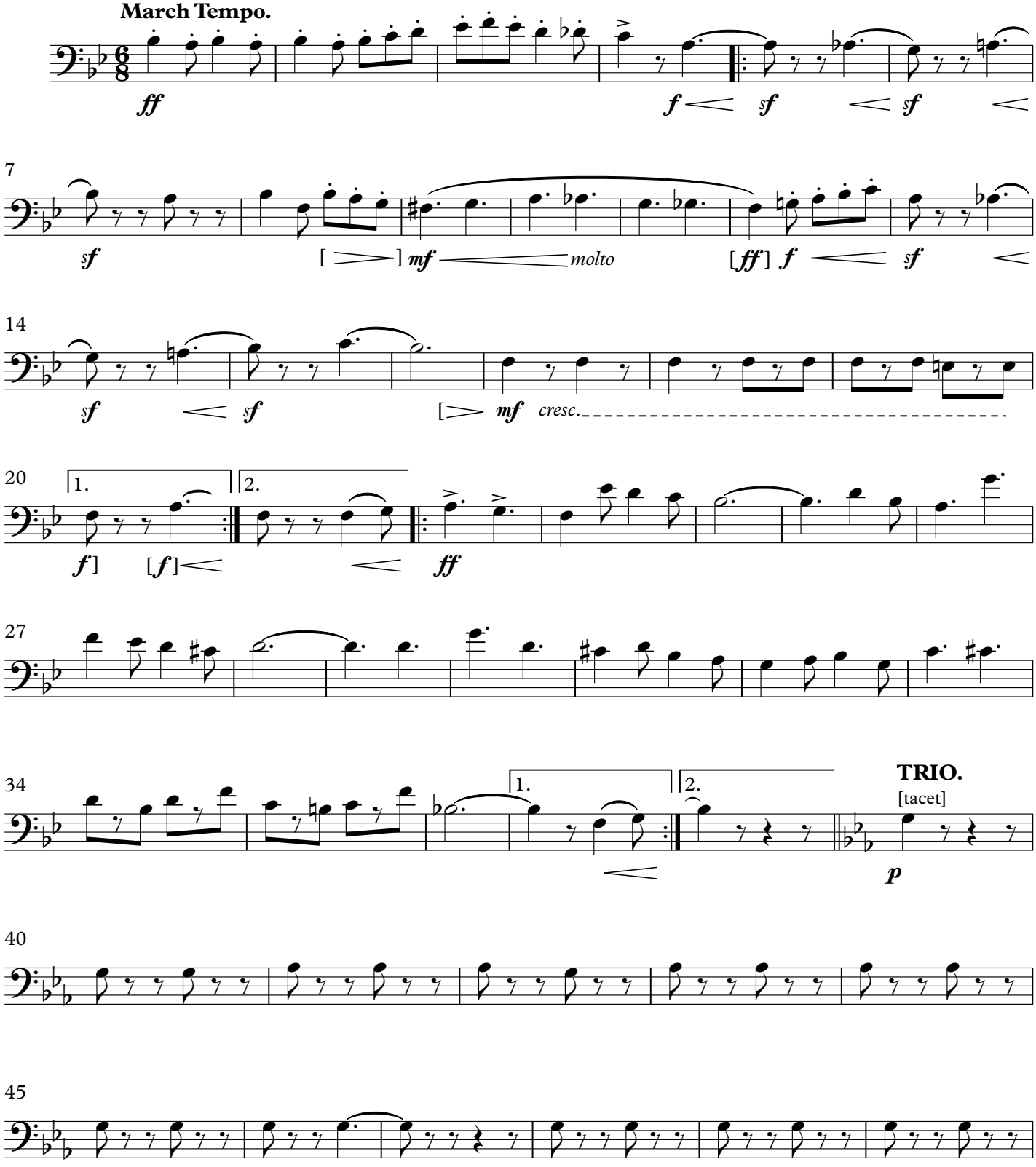
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

2nd Trombone

JOHN PHILIP SOUSA



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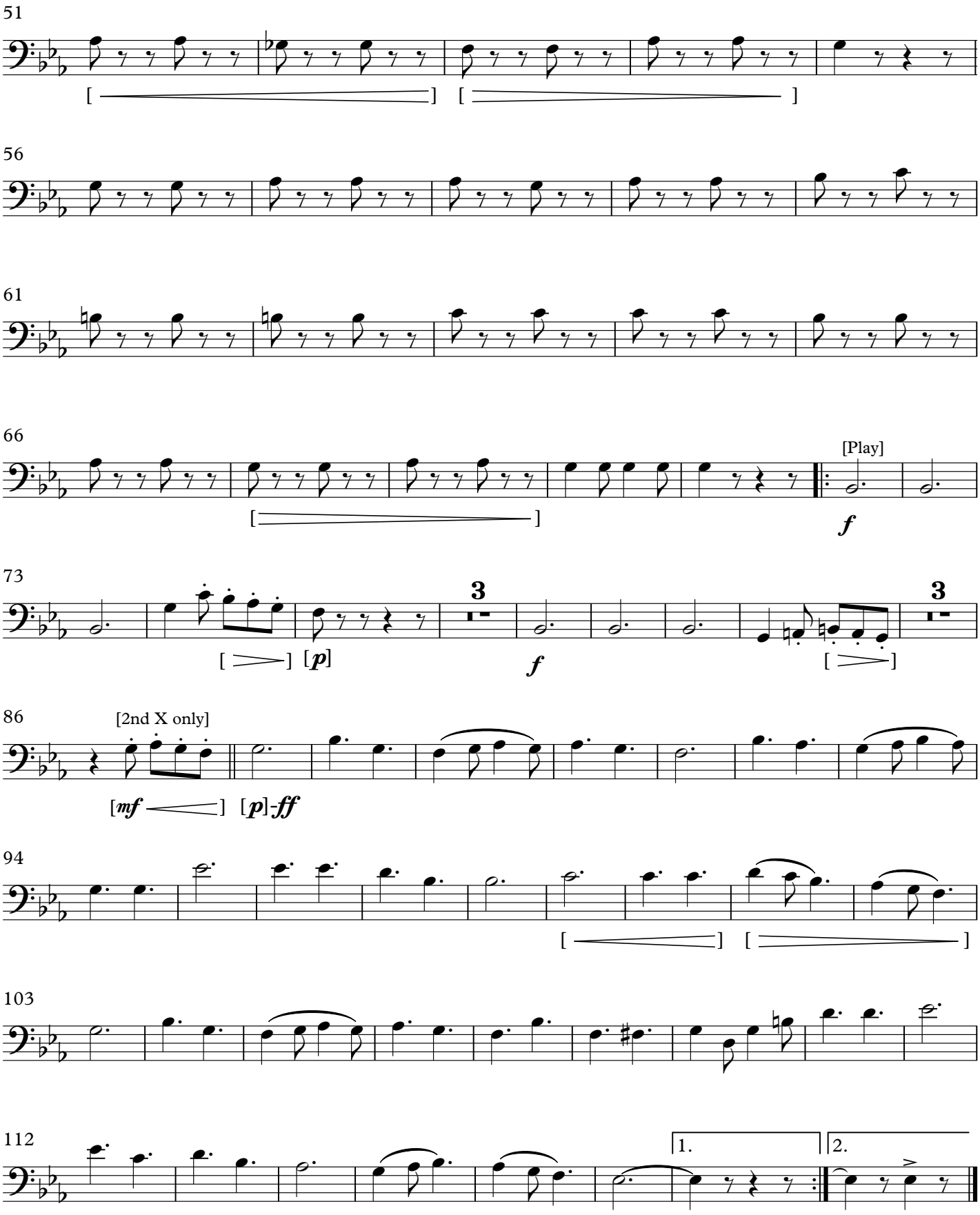
SESQUICENTENNIAL EXPOSITION MARCH
2nd Trombone



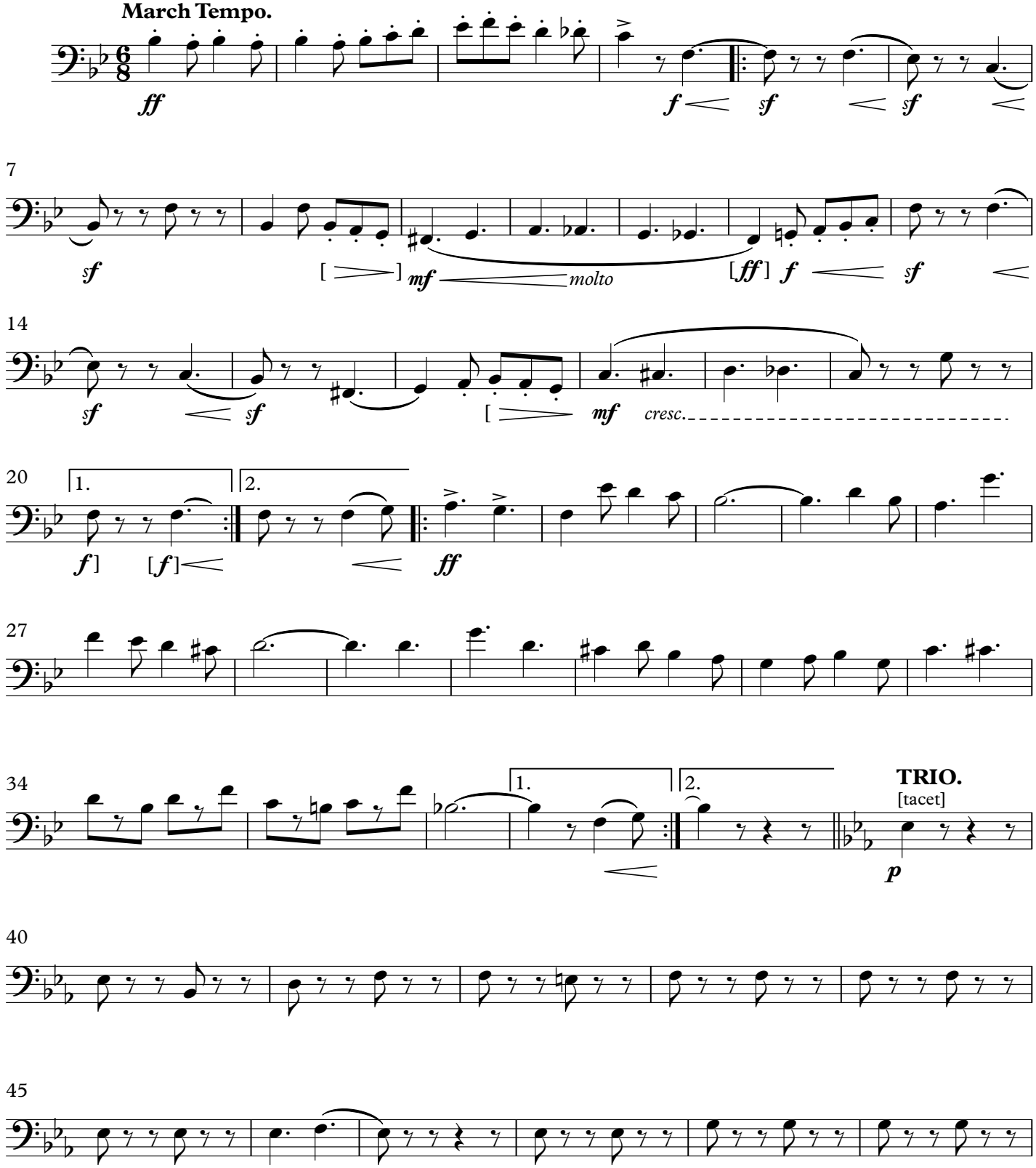
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

3rd Trombone

JOHN PHILIP SOUSA



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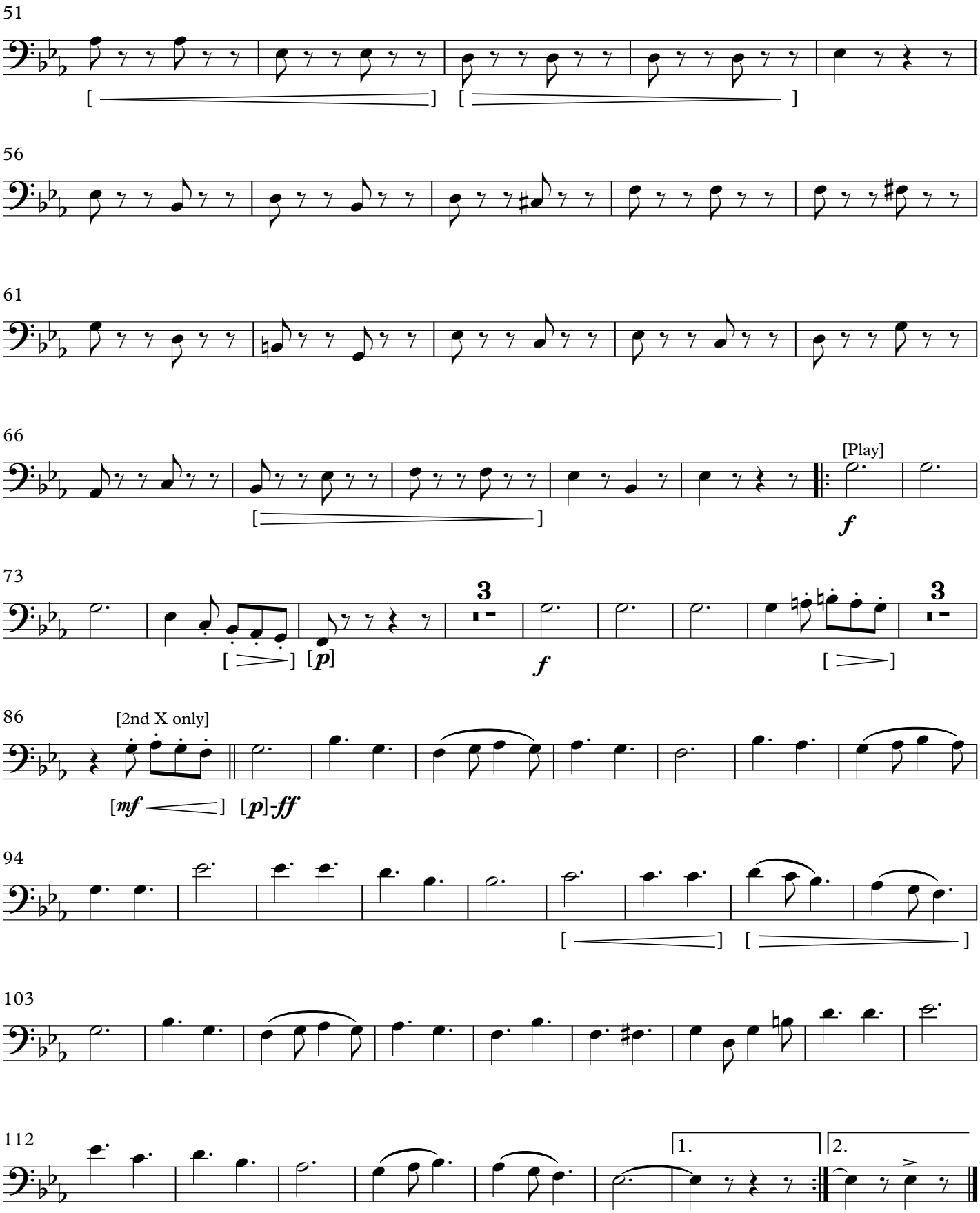
SESQUICENTENNIAL EXPOSITION MARCH

3rd Trombone



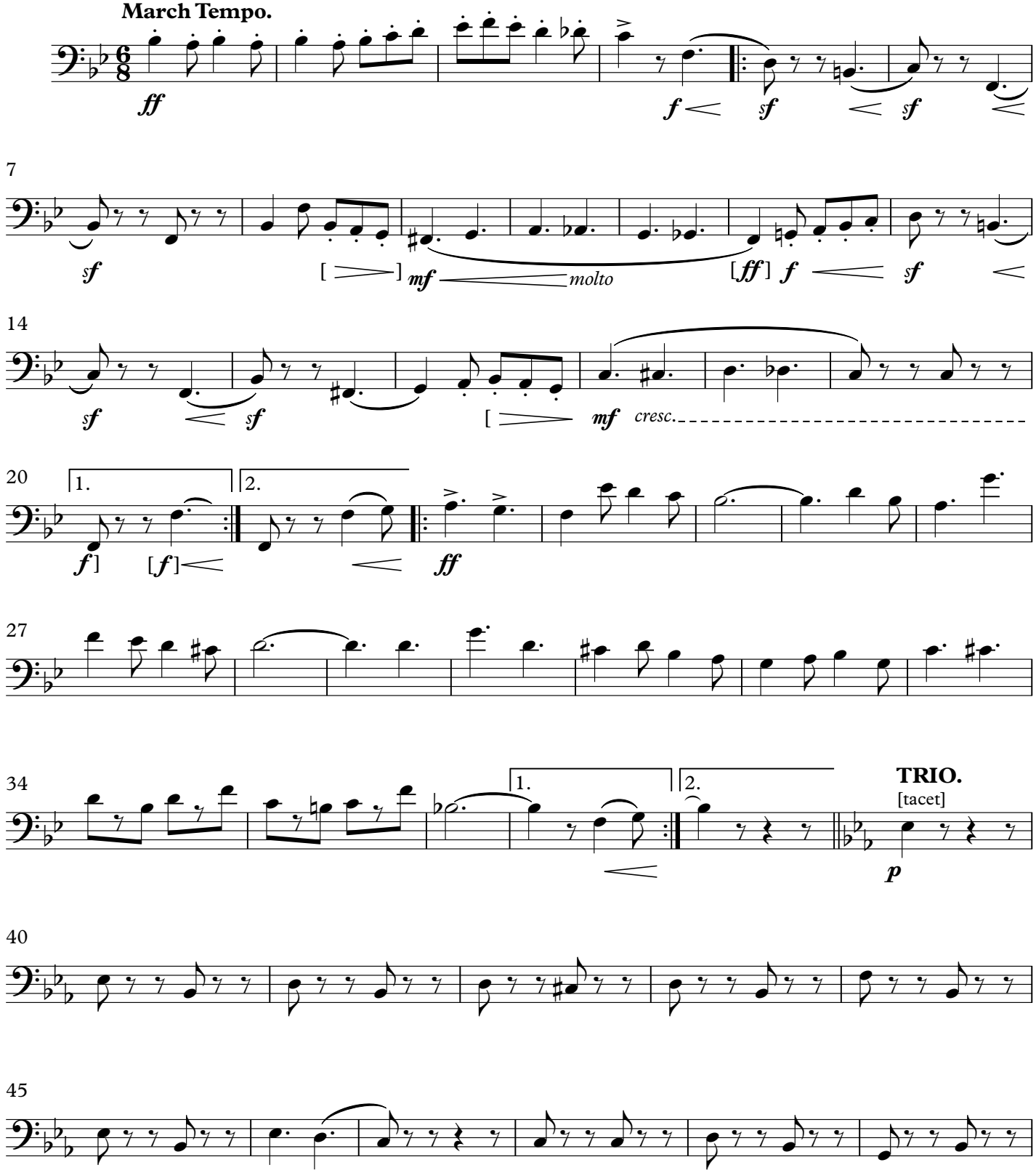
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

4th Trombone

JOHN PHILIP SOUSA



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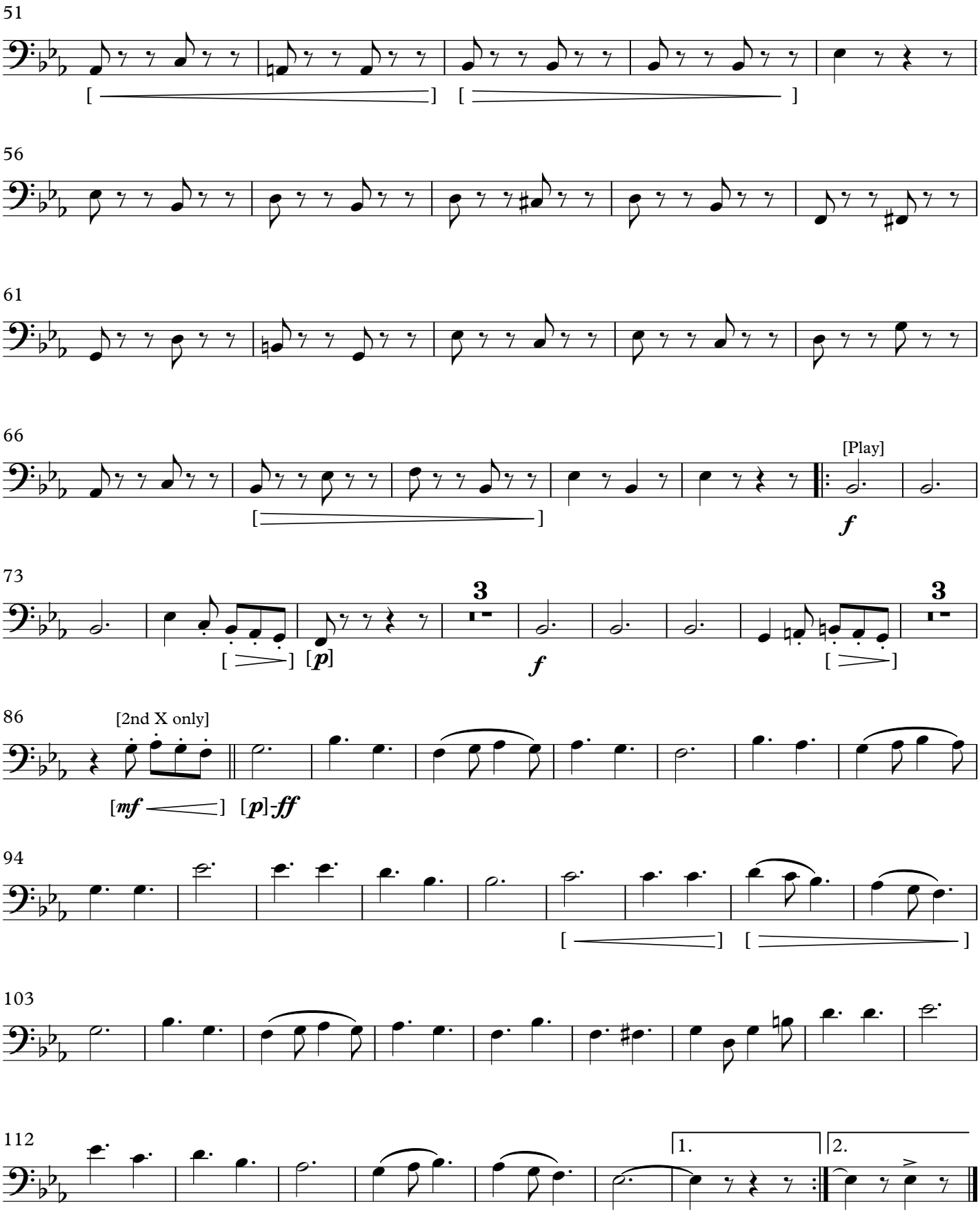
SESQUICENTENNIAL EXPOSITION MARCH
4th Trombone



March

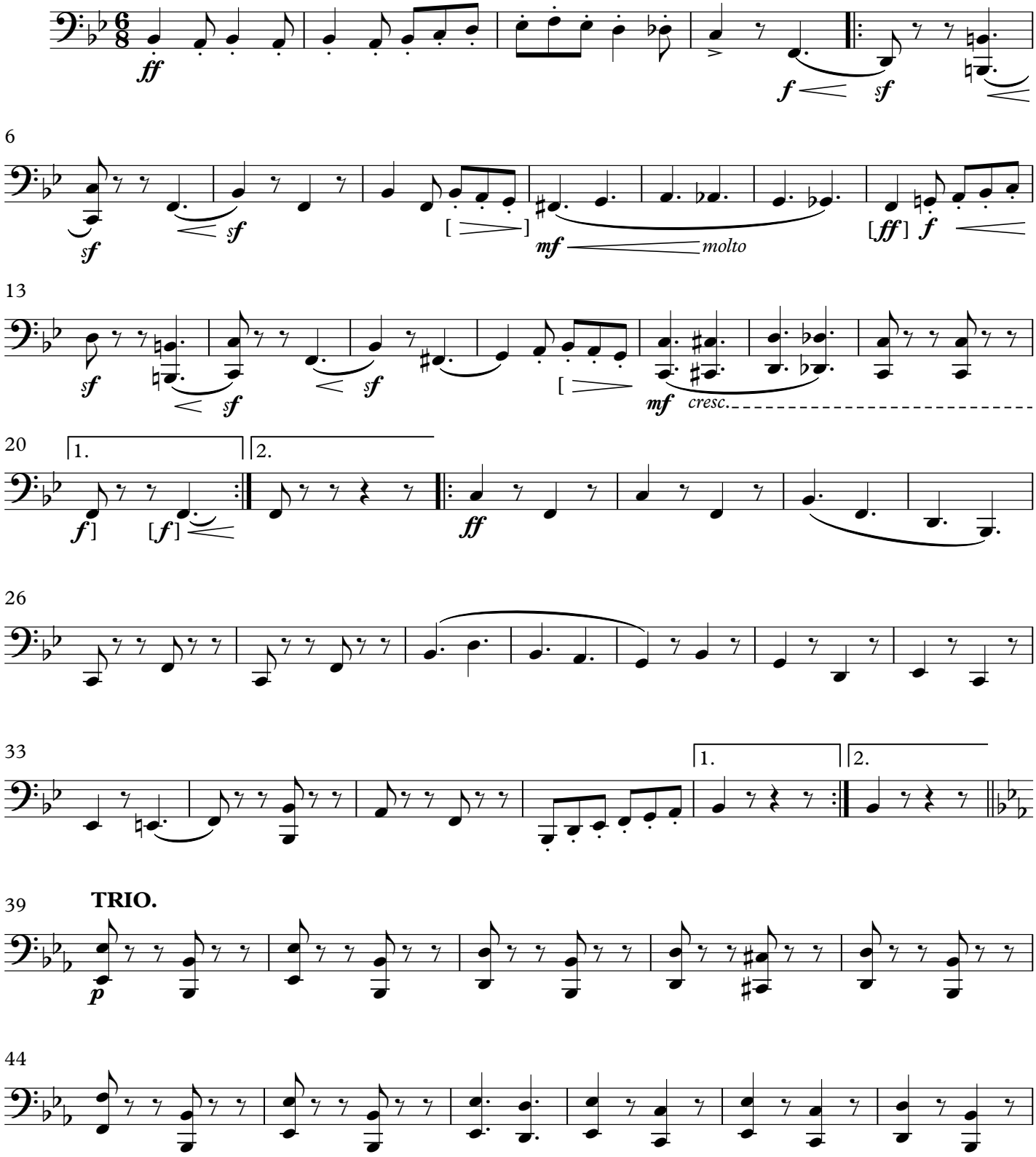
SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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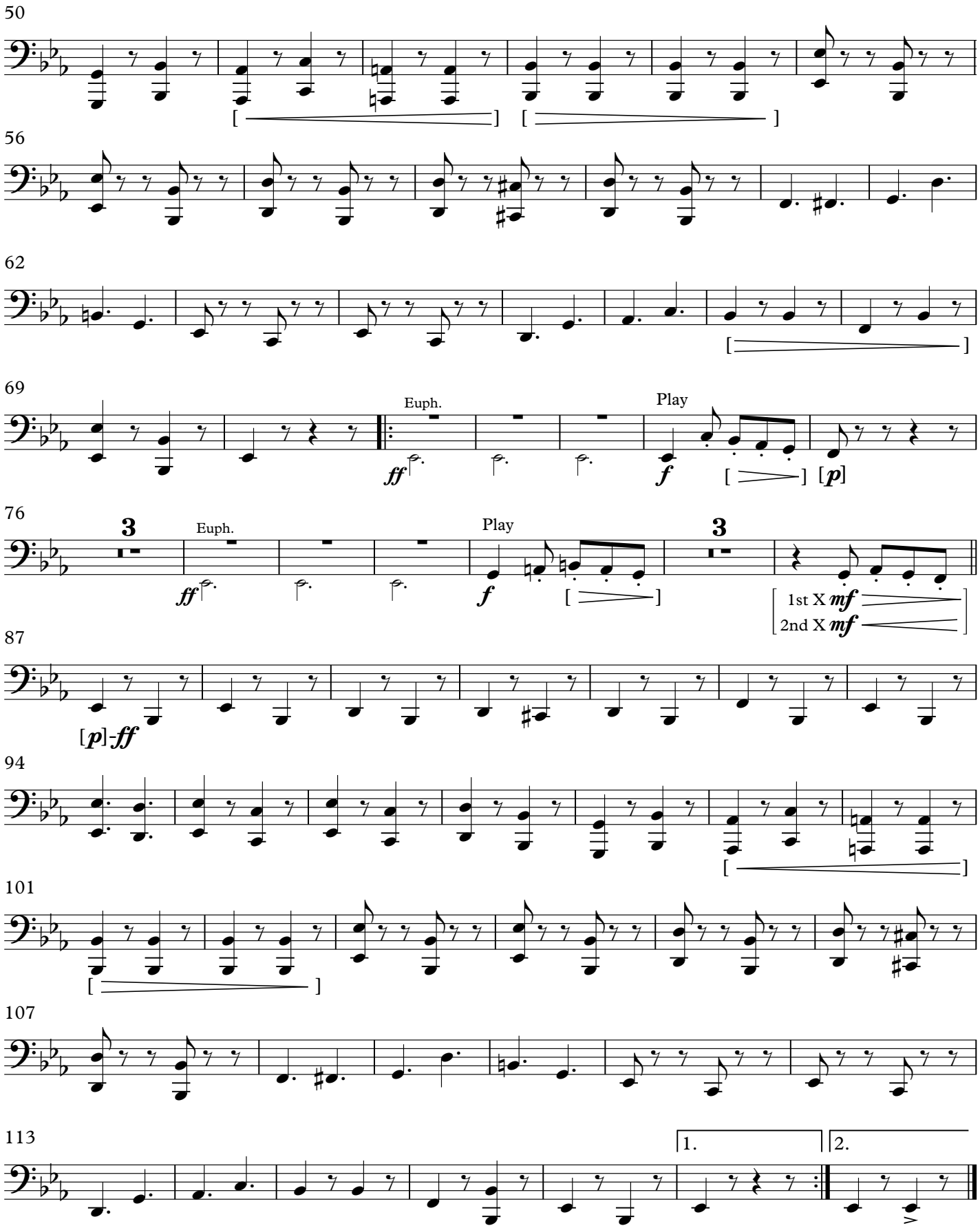
SESQUICENTENNIAL EXPOSITION MARCH

Tuba



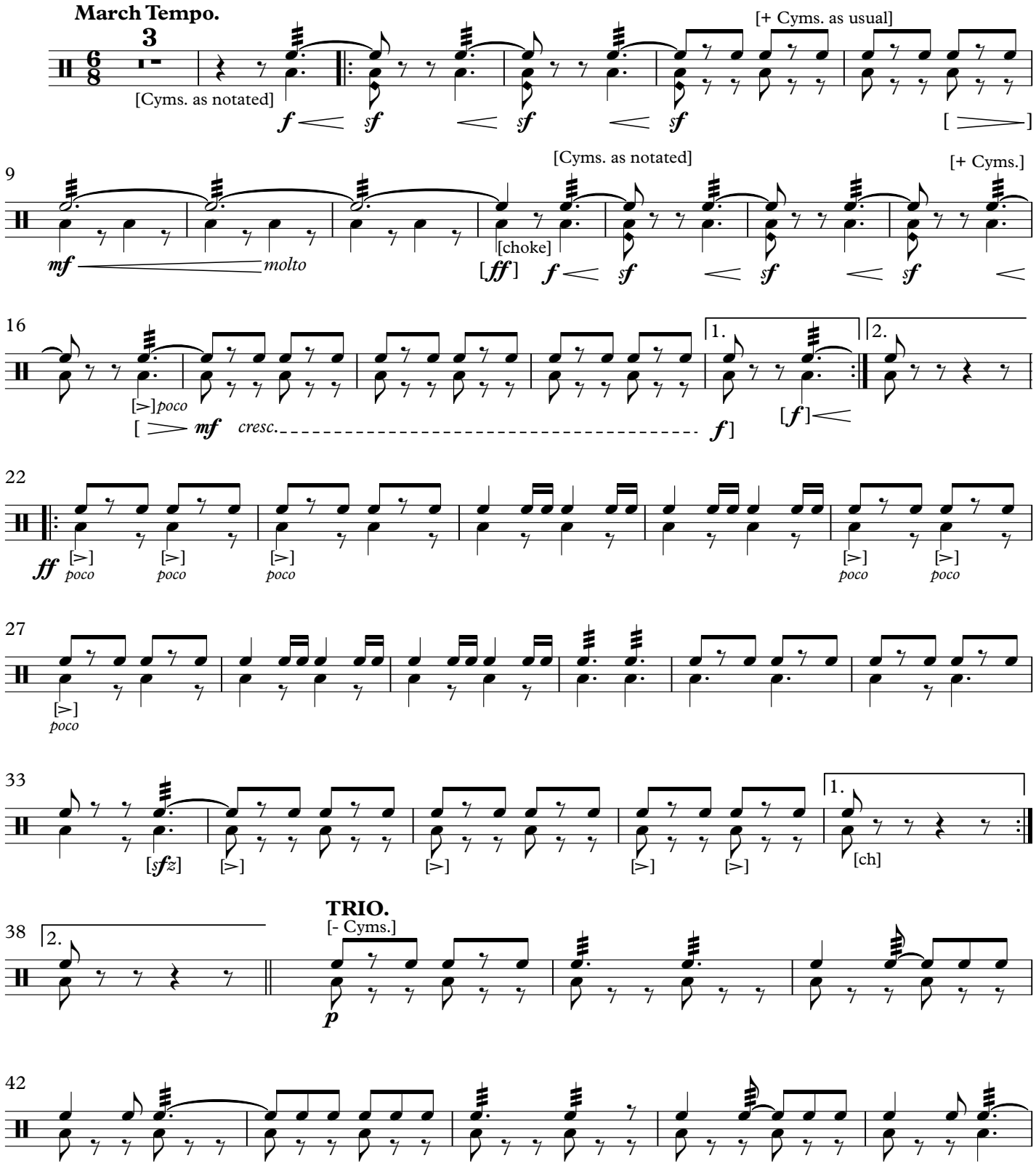
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Drums & Chimes

JOHN PHILIP SOUSA



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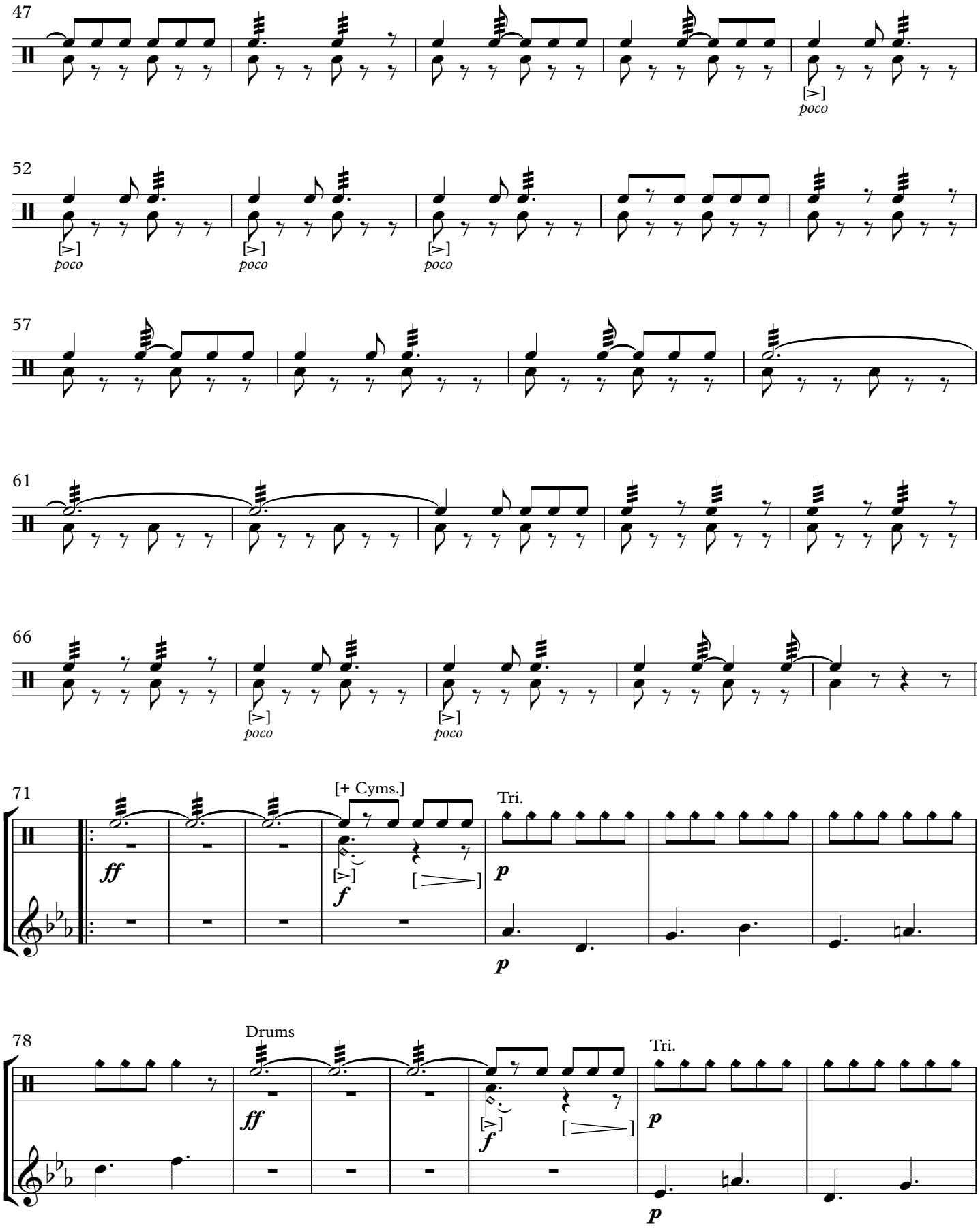
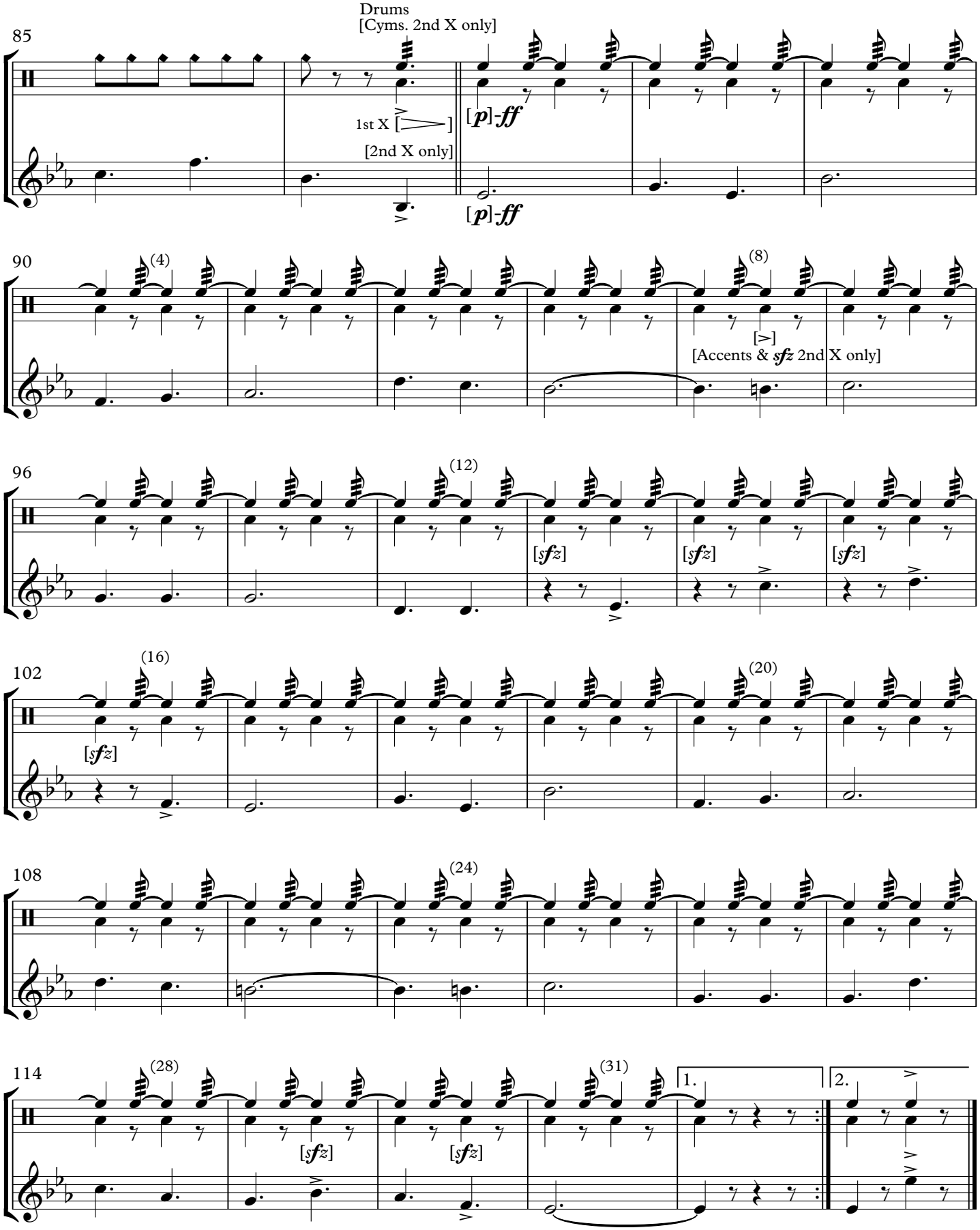
SESQUICENTENNIAL EXPOSITION MARCH
Drums & Chimes




85
Drums
[Cyms. 2nd X only]
1st X [ ]
[2nd X only]
[p]-ff
[p]-ff
90
(4)
(8)
[>]
[Accents & sfz 2nd X only]
96
(12)
[sfz]
[sfz]
[sfz]
102
(16)
(20)
[sfz]
108
(24)
114
(28)
(31)
1.
2.
[sfz]
[sfz]

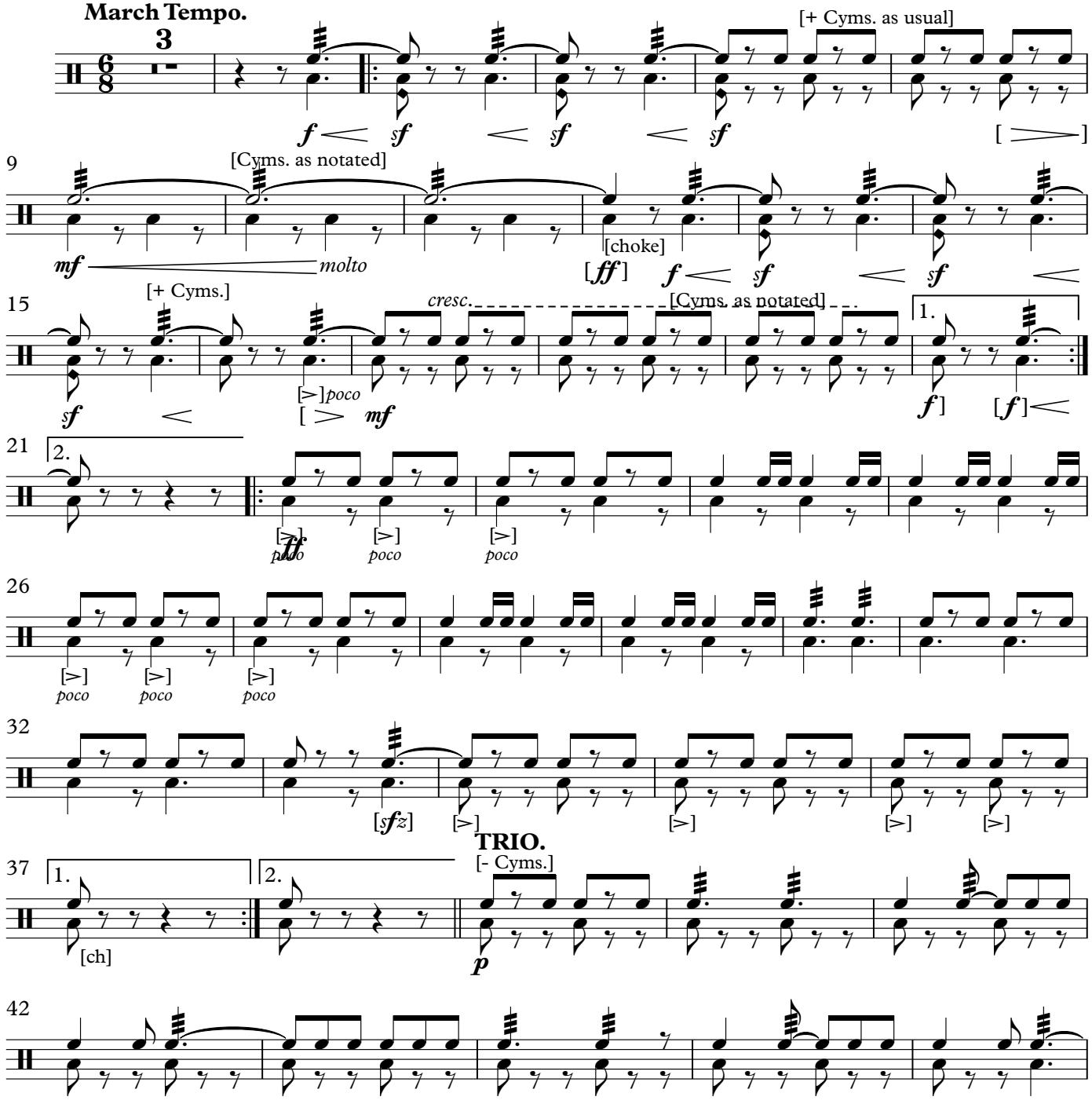
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Drums & Chimes

JOHN PHILIP SOUSA



V.S.

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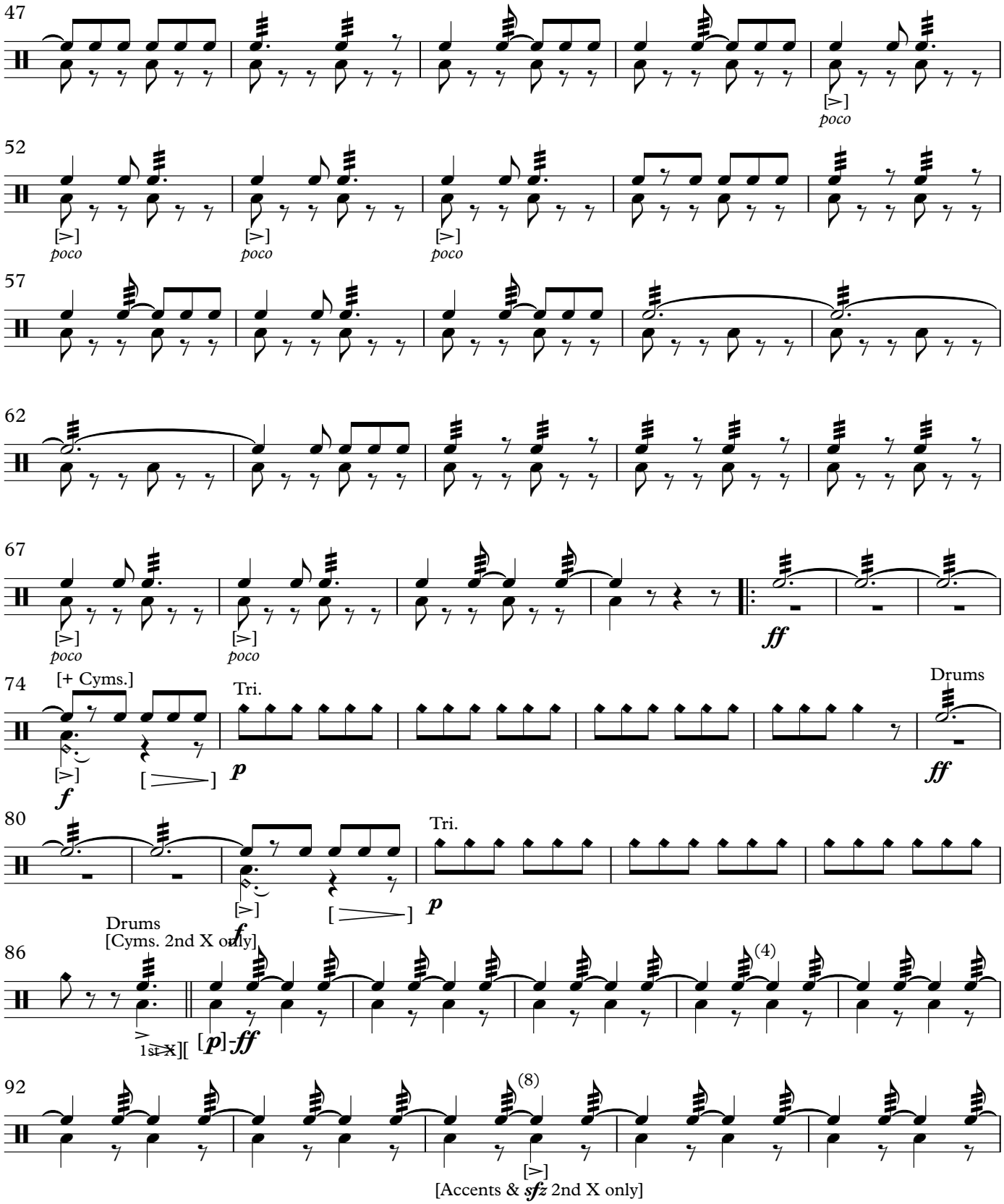
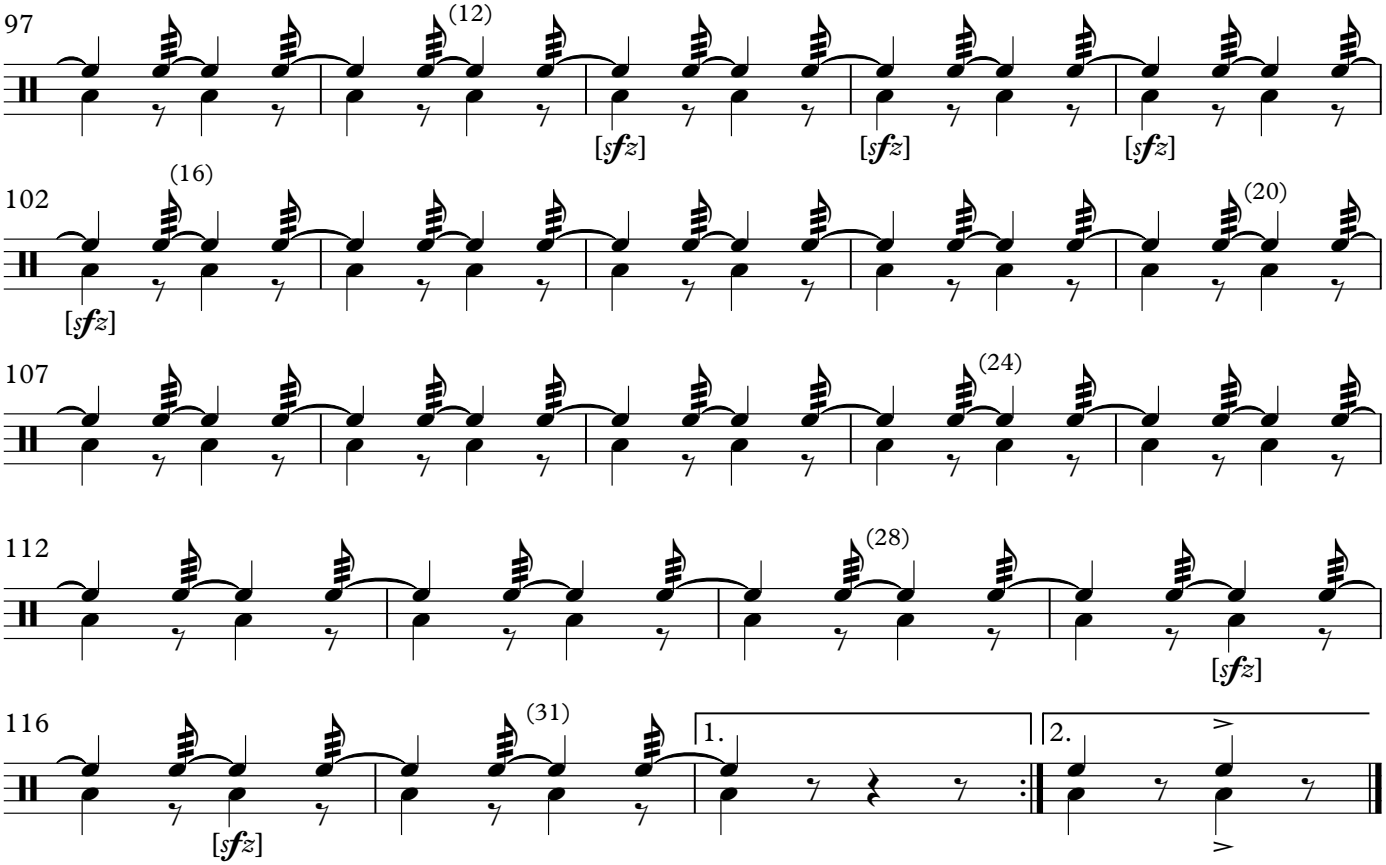

47
[>]
poco
52
[>]
poco
[>]
poco
[>]
poco
57
62
67
[>]
poco
[>]
poco
ff
74
[+ Cyms.]
Tri.
Drums
[>]
f
p
ff
80
Tri.
[>]
f
p
Drums
[Cyms. 2nd X only]
86
(4)
1st X
[p]-ff
92
(8)
[>]
[Accents & sfz 2nd X only]


97
(12)
[sfz]
[sfz]
[sfz]
102
(16)
[sfz]
(20)
107
(24)
112
(28)
[sfz]
116
(31)
[sfz]
1.
2.

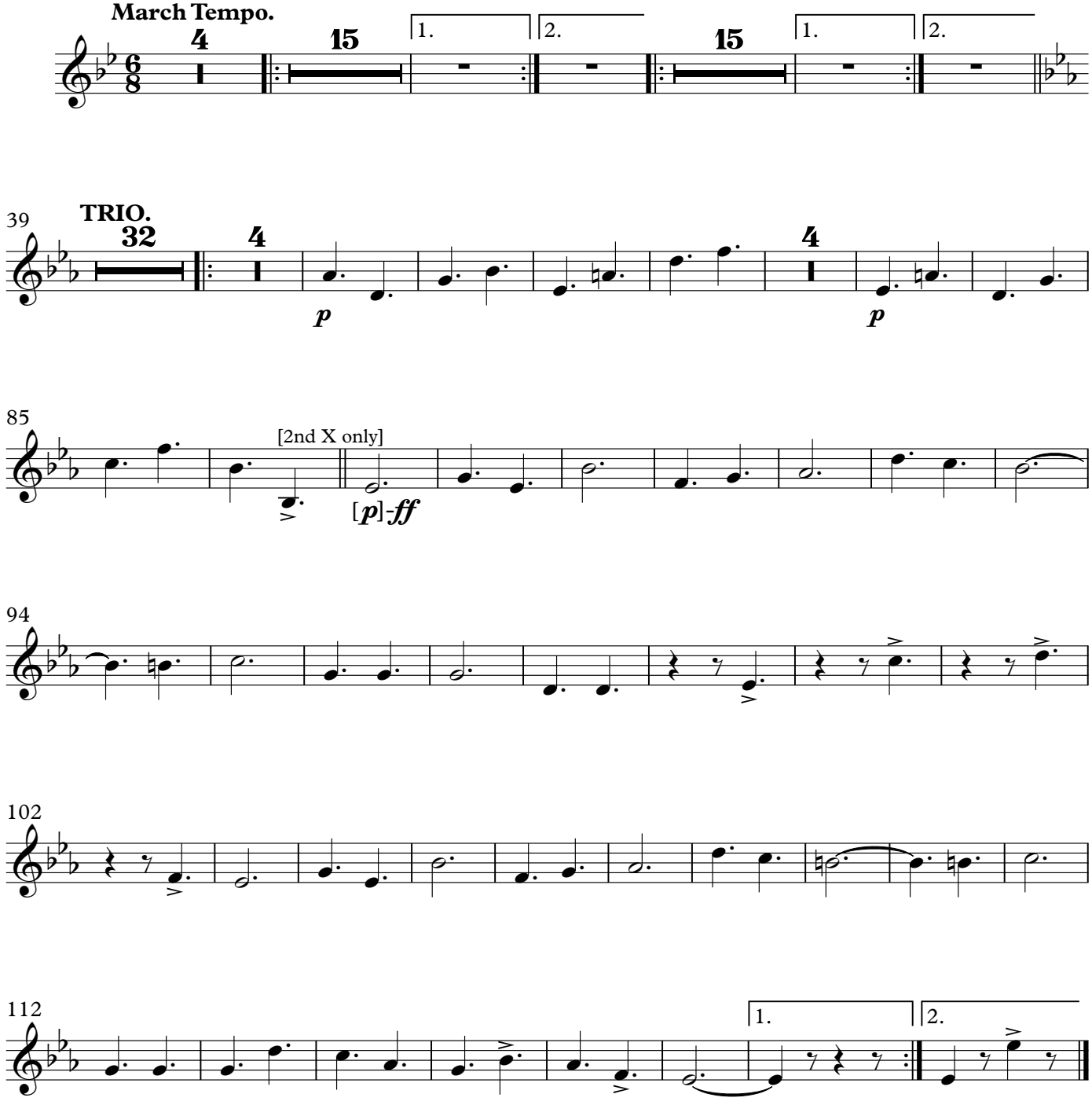
March

SESQUICENTENNIAL EXPOSITION MARCH

(1926)

Chimes

JOHN PHILIP SOUSA



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